

Williams, Vasquez Elected as UA Pres, VP

Eighteen class council officers elected for '05, '06,'07; 12 positions went uncontested.

By Kathy Lin
NEWS EDITOR

Harel M. Williams '05 and Phillip A. Vasquez '05 will be the next president and vice president of the Undergraduate Association.

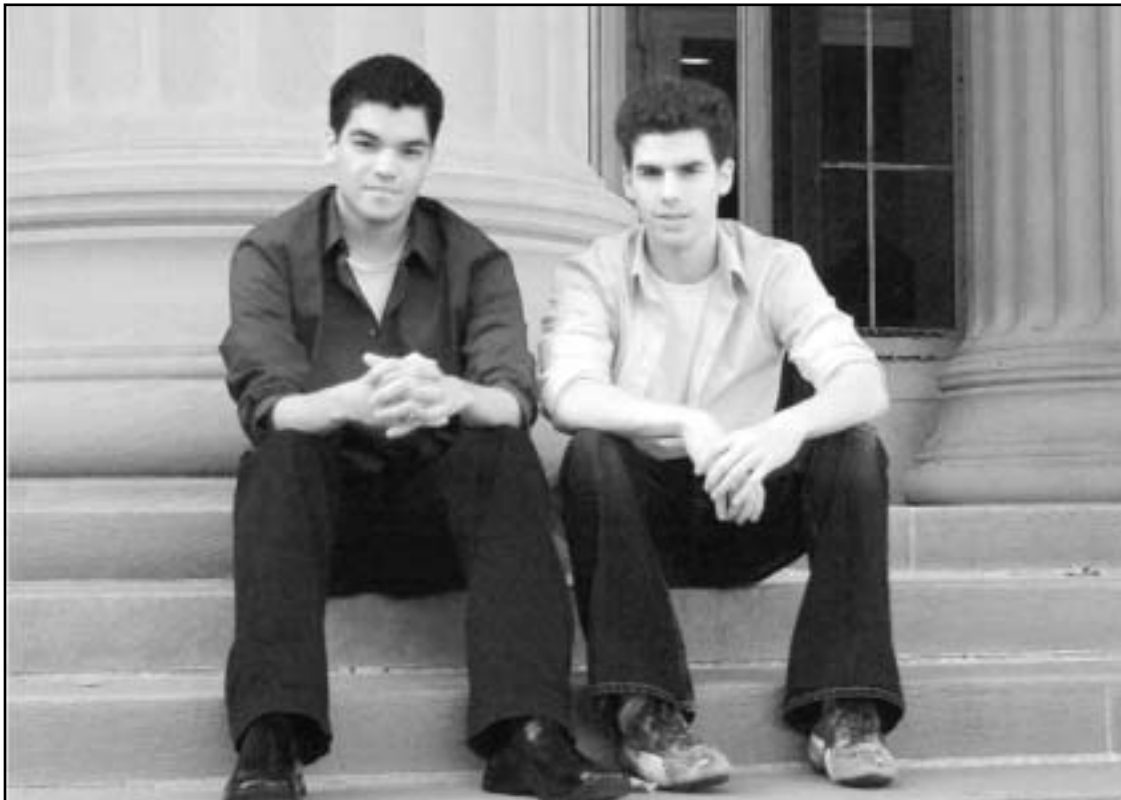
The Williams/Vasquez ticket beat their only official competitors, David B. Smith '05 and Noelle J. Kanaga '06 by 589 votes, or 37.8 percent of the votes for the positions.

Williams and Vasquez said they attribute their win to "a strong effort to make personal contact, the clarity of our vision and platform, and the strength of our supporters," Williams said.

Twelve of the 19 positions in Class Council and the UA that were open for election had only one registered candidate. No uncontested candidates were beaten by write-in candidates.

In the contested class elections, Rohit Gupta won for Class of 2005 president, John R. Velasco '05 won for Class of 2005 vice president, Alexis R. Desieno '05 won for Class of 2005 secretary, Karen E. Hunter '06 and Jill L. Konowich '06 won for Class of 2006 social chairs, Melvin C. Makhni '07 won for Class of 2007 vice president, and Sharmeen Browarek '07 and Joy Liang '07 won for Class of 2007 social chairs.

The newly elected candidates



BRIAN HEMOND—THE TECH

Philip A. Vasquez '05 (left) and Harel M. Williams '05 were elected last week as vice president and president, respectively, of the Undergraduate Association.

will begin their terms when they are installed at the last UA Senate meeting of the term on May 3, said Rose A. Grabowski '05, vice chair of the UA Senate.

Opponents, leaders offer advice

Williams and Vasquez "should definitely address the growing strength of dorm governments and the IFC," Smith said. "Both are

establishing themselves as strong student-oriented groups, and the UA needs to facilitate their direct repre-

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Disputes Cause Q Bubble To End Service at Arrow St.

Dispute called "a matter of control." New vendor sought.

By Joia Ramchandani
STAFF REPORTER

Because of an inability to reach an agreement on their new contract, the Q Bubble Tea vendor and Arrow Street Crepes have decided to terminate their partnership, leaving many students unhappy and without a bubble tea vendor.

However, Arrow Street Crepes Manager Noel Ancarani said that that the restaurant has plans to introduce a new line of bubble tea after spring break.

The restaurant is interested in "upgrading to a better quality product that is more authentic," Ancarani said. Q Bubble's product is a "Taiwanese product converted to the fast pace of the U.S. market," and not truly authentic bubble tea, he said.

Nancy Chen, the former co-owner of the Q Bubble franchise in the Student Center, said that she was unhappy with the Arrow Street management because of its demands for more money and greater control over Q Bubble.

Q Bubble, Arrow Street clash

Chen said "greed, not quality" was the reason behind the termination of the partnership between Q Bubble and Arrow Street.

She said that Arrow Street owner James Murray would continuously change the terms of their business

contract. "Every two weeks he wanted more and more money. It got to a point where we just couldn't take it anymore," she said.

Chen also expressed dissatisfaction with the manner in which Q Bubble employees were treated by Arrow Street management. Her employees were allotted a salary that was 40 percent less than that of Arrow Street employees, she said.

Arrow Street management allegedly still owes Chen over \$6,000 for her services, but is continuing to "delay making the payment," Chen said. She went on to say that she would seek legal recourse if Arrow Street did not pay her the money she claims it owes her.

In response to Chen's allegations, Ancarani said that Arrow Street did not have such a debt.

The termination of the Arrow Street and Q Bubble business contract was "a matter of control" over management, employees, and profits, Ancarani said.

The Q Bubble owners wanted to have "more control than they should have," he said. Arrow Street "decided it would be best to go separate ways," he said.

Arrow Street management was unhappy with the powder-based Q

Bubble Tea, Page 17

Stata Center Move Begins This Week

By Kathy Dobson
STAFF REPORTER

The Department of Linguistics and Philosophy and the Computer Science and Artificial Intelligence Laboratory (CSAIL) will move into the Stata Center by the end of the week now that the Ray and Maria Stata Center has passed all of the necessary inspections.

"We have all the sign-offs necessary," said Claude LeBlanc, general superintendent for Skanska USA Building Inc., the project management company in charge of the MIT Stata Center Project.

The temporary certificate of occupancy (TCO) required to start moving into the building, is "forthcoming," LeBlanc said, but MIT did not have the papers in hand as of yesterday.

The new Student Street, including a new dining facility and several new classes, will also open this week on the first floor of Stata. Other renovations including the alumni pool and the child care center will open in June.

Construction will continue around the building until late May or early June, said LeBlanc.

The official dedication of The Stata Center will take place on May 7 and will be open to the public.

Student street to open this week

The Student Street, a long corridor running through the first floor of the building, is scheduled to open

Stata, Page 13



FRANK DABEK—THE TECH

One of the first of many loads of orange crates arrives at the Stata Center. The oft-delayed move of the Computer Science and Artificial Intelligence laboratory to its new home begins in earnest this week.



"Much Ado About Nothing" comes to life near the end.

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Comics

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NEWS

Acceptance letters have been sent to those who will soon be MIT's Class of 2008.

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WORLD & NATION

Powell To Press Pakistan For More Nuclear Disclosures

THE NEW YORK TIMES

NEW DELHI

Secretary of State Colin L. Powell, opening a visit to South Asia, said Monday that he would press President Pervez Musharraf of Pakistan to do more to track down Taliban remnants on the Afghanistan border and to tell the United States more about his military’s involvement in past nuclear proliferation activities.

Powell has had many discussions in recent months with Musharraf on the activities of A.Q. Khan, father of Pakistan’s nuclear program, who has admitted to supplying uranium enrichment equipment to Iran and other nations. Powell said there was still more to learn about the extent to which the Pakistan military had helped Khan in these activities.

Powell did not address details, but administration officials have said they learned that the military may have been more extensively involved than previously thought in the transfer of nuclear arms materials to North Korea, Iran and Libya.

“Certainly I will be interested to see whether there is any involvement of past officials or any official involvement in any of this over the years,” Powell said. “I think this is something that the government of Pakistan should look into and I think is looking into.”

Sharon Cancels Session With Palestinians After Bombings

THE NEW YORK TIMES

JERUSALEM

Prime Minister Ariel Sharon on Monday ruled out political negotiations with the Palestinians for the present, saying that their leaders had repeatedly failed to halt attacks like a double suicide bombing a day earlier.

In a speech to Parliament, Sharon said that the bombings on Sunday in the southern port of Ashdod, which killed ten people, reinforce “the understanding that there is no Palestinian leader with the courage, the ability, to struggle against terrorism.”

Sharon was called before Parliament by opposition lawmakers seeking specifics on his plans for unilateral Israeli action that could involve withdrawing soldiers and settlers from the Gaza Strip and parts of the West Bank.

He gave no new details, but said he was continuing to pursue his “disengagement plan” because he saw no prospect of negotiations with the Palestinians under the current Mideast peace initiative. The effort began last June but stalled shortly afterward.

EPA May Tighten Mercury Emissions Proposal

THE NEW YORK TIMES

Under pressure from environmental groups and state officials, the Bush administration says it may tighten its proposed rules limiting mercury emissions from coal-burning power plants.

Administration officials have become uncomfortable with analyses indicating that if the proposal is adopted, the Environmental Protection Agency could miss its own 2018 deadline for reducing those emissions by 70 percent.

Michael O. Leavitt, who took the helm of the environmental agency weeks before the proposed regulations were announced, was largely uninvolved in their initial development. But in the last several weeks, EPA employees say, he has immersed himself in briefings about the rules, which have provoked criticism from scientists, state officials and environmental advocates.

“I’ve spent hours in briefings,” Leavitt said in a Monday interview. “I’ve been crawling through the blueprints of power plants. I’ve been meeting with people on technology.”

Nations with Troops in Iraq Make No Move to Join Spain

By Richard Bernstein

THE NEW YORK TIMES

BERLIN

The announcement by Spain’s prime minister-elect that he would withdraw Spanish troops from Iraq by midyear was clearly bad news for the other countries that have contributed forces there, but on Monday none of them gave indications that the Spanish move would affect their own troop commitments.

“Revising our positions on Iraq after terrorist attacks would be to admit that terrorists are stronger and that they are right,” the Polish prime minister, Leszek Miller, said at a news conference.

Boguslaw Majewski, spokesman for the Polish Foreign Ministry, said, “We are not contemplating any change, certainly not from the Polish perspective, and we hope that this will remain the perspective of all our coalition partners.”

Similar statements were made Monday by leaders in Britain and Italy, the two other major European contributors, with Prime Minister Silvio Berlusconi saying that Italy “will not raise its arms in surrender.”

Speaking on BBC Radio on Monday, the British foreign minis-

ter, Jack Straw, rejected the idea that Spain might get a kind of immunity from future terrorist attack by disengaging from Iraq.

“The idea that somehow there is some exemption certificate for this war against terrorism is utter nonsense,” Straw said.

“Al-Qaida are absolutely vicious fanatics who not only obviously hate those who were responsible for the military action in Iraq, but hate anybody who upholds democratic values,” he said.

Germany, too, which opposed the American war in Iraq and has no troops in the country, reaffirmed that it would go ahead with a plan to train Iraqi policemen outside Iraq. The Germans also announced that there would be no change in their engagement in Afghanistan, where they are one of the biggest contributors to the NATO forces there.

“There are no such considerations,” Bela Anda, the government spokesman, said at a regular press briefing.

Still, the Spanish election results, in overthrowing the government of Prime Minister Jose Maria Aznar, opens up likelihood of political shifts in Europe away from those who have supported the United

States in Iraq.

“The omens for Mr. Blair do not look good this morning,” The Evening Standard editorialized in London. “Not only does he face the possibility of a major attack on British soil, and not only has the war in Iraq patently made no difference to al-Qaida’s capabilities. But it was he who took this country to war in controversial circumstances, when many Britons opposed it — and Spanish voters have shown afresh the danger of defying public opinion in such dangerous times.”

Britain, Poland and Italy among them have more than 13,000 troops in Iraq. Poland, with about 2,500 troops, commands one of four military zones in Iraq, which includes Spain’s 1,300-troop contingent.

If Spain does withdraw its forces, it will leave the Poles responsible for making up the shortage, a result that may have prompted some harsh criticism of Spain from Polish officials and commentators.

“The eventual withdrawal of Spanish troops from Iraq means serious trouble for Poland, because Poland will not be able to replace these soldiers,” Bronislaw Komorowski, a former defense minister, said.

Aristide Now in Jamaica; Haiti Denouncess Ex-president’s Visit

By Kirk Semple and Lydia Polgreen

THE NEW YORK TIMES

PORT-AU-PRINCE

A U.S. Marine was shot and wounded by snipers during a patrol on Sunday night in this teeming city, becoming the first American military casualty here since the ouster of President Jean-Bertrand Aristide, a military spokesman said Monday.

Meanwhile, Aristide arrived in Kingston, Jamaica, at about 1:45 p.m. after an overnight flight on a chartered jet from the Central African Republic, where he had taken refuge after his departure from Haiti on Feb. 29. Aristide’s spokesman in Jamaica, Huntley Medley, said Aristide thanked the Jamaican government and people

for allowing him to come for a visit. Aristide is expected to remain several weeks, and will be reunited with his two young daughters, whom he sent to the United States when Haiti’s situation began to deteriorate.

Officials in Jamaica have said Aristide must not use his visit to their country, about 100 miles from Haiti, to foment unrest in Haiti, which is just beginning to stabilize after the monthlong uprising that forced Aristide from power. Haiti’s new prime minister, Gerard Latortue, has condemned Aristide’s visit to Jamaica and told reporters in Port-au-Prince that he would suspend diplomatic relations with Jamaica and recall Haiti’s ambassador to Kingston.

The wounded Marine, who was

hit in the arm, was among a detachment of soldiers patrolling a neighborhood near the presidential palace on Sunday night, said the military spokesman, Lt. Col. David A. Lapan. The Marine, Pfc. Howard W. Hamilton, 20, from Murfreesboro, Tenn., was evacuated to a hospital in Miami, where he was in stable condition, Lapan said. The soldiers returned fire but did not know if they had inflicted any casualties, the spokesman said.

Members of the U.S. military deployment, which with about 1,700 troops is the largest division of a four-nation military task force, have been fired at many times since arriving after Aristide’s flight into exile under pressure from Haitian rebels and the French and U.S. governments.

WEATHER

Atoning for Low Snowfall

By Michael J. Ring
STAFF METEOROLOGIST

After receiving nearly 17 inches of snow from a single snowstorm in early December, it is surprising to find that the total snow accumulation for the season in Boston is currently lagging about nine inches below the climatological average. But two systems this week will probably more than make up for that gap.

Yesterday, a low pressure system pushed eastward from the Midwest to the mid-Atlantic region and is forecast to grow and move up the coast today.

With the center of the low forecast to pass southeast of Nantucket, we will be on the cold side of the system, and with colder air now present above us in the middle troposphere we will mainly see snow from this system. At this time accumulations of half a foot or more appear likely in the Boston area.

Thursday will be a day of respite from the wintry weather before the next storm moves up the coast on Friday. While there is naturally more forecast uncertainty surrounding this more distant event, another half-foot of snow appears entirely possible at this point.

Extended Forecast

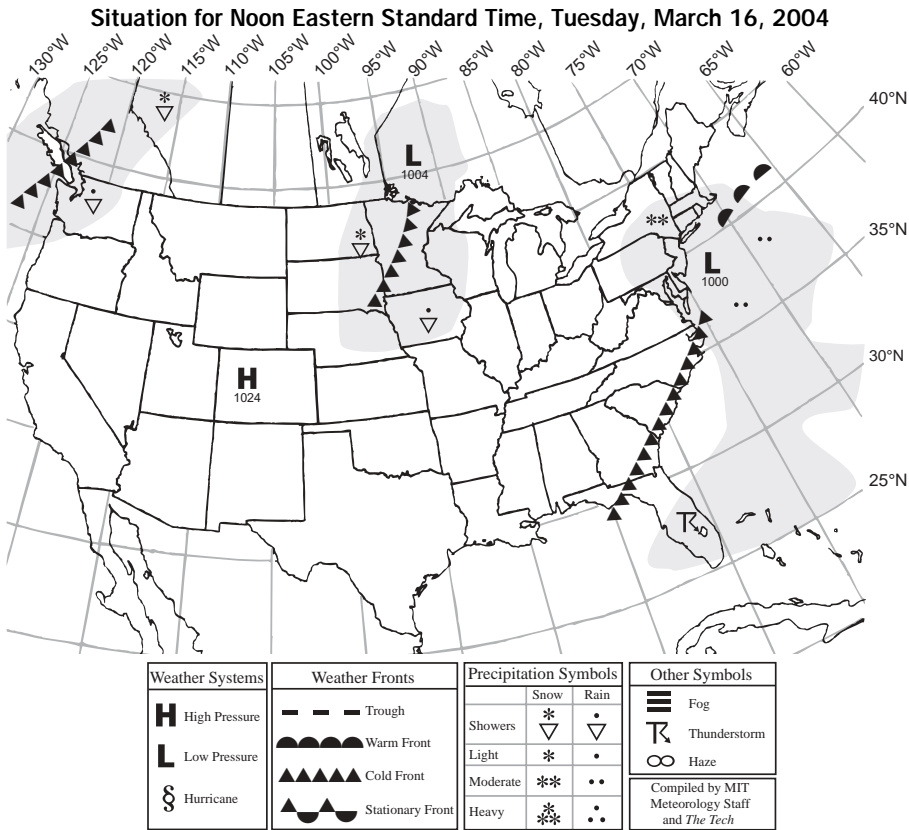
Today: Snow developing this afternoon. High near 35°F (2°C).

Tonight: Snow; may be heavy at times. Some mixing with sleet possible. Low near 27°F (-3°C).

Wednesday: Snow ending during the day. Six to nine inches total accumulation. High near 30°F (-1°C). Low near 20°F (-7°C).

Thursday: Mostly cloudy. High near 35°F (2°C). Low near 27°F (-3°C).

Friday: Snow likely. High near 35°F (3°C).



International Officials Criticize Standards of Russian Elections

By Steven Lee Myers
THE NEW YORK TIMES

MOSCOW
International election observers on Monday criticized Russia's presidential election for falling short of basic democratic standards, even as President Vladimir V. Putin accepted congratulatory telephone calls from presidents and prime ministers of the world's leading democracies.

The observers — representing the Organization for Security and Cooperation in Europe and the Parliamentary Assembly of the Council of Europe — cited abuses of government resources, bias in the state news media and even instances of ballot stuffing on election day.

"The election process overall did not adequately reflect principles necessary for a healthy democratic election process," the head of the observer mission, Julian Peel Yates, said at a news conference. "Essential elements of the OSCE commitments and Council of Europe standards for democratic elections, such as a vibrant political discourse and meaningful pluralism, were lacking."

Putin swept to an entirely expected victory on Sunday, receiving 72.1 percent of the vote, after a campaign that featured overwhelming support of the incumbent from local governments and the state-controlled news media.
Nikolai M. Kharitonov, repre-

senting the Communist Party, came in a distant second with just under 14 percent, election officials said after most of the votes had been counted. The rest of the field failed to break out of single digits.
Putin, appearing at his campaign headquarters in the wee hours after the polls closed on Sunday night, gently brushed aside criticism raised earlier by Secretary of State Colin L. Powell and the national security adviser, Condoleezza Rice.
President Bush called to congratulate Putin, as did Prime Minister Tony Blair of Britain, President Jacques Chirac of France, Chancellor Gerhard Schroeder of Germany and Prime Minister Junichiro Koizumi of Japan.

AFL-CIO To File Trade Complaint To President Bush Against China

By Steven Greenhouse and Elizabeth Becker
THE NEW YORK TIMES

WASHINGTON
The AFL-CIO will file an unusual trade complaint on Tuesday to press President Bush to punish China, which it asserts has gained a commercial advantage through a systematic violation of workers' rights by suppressing strikes, banning independent trade unions and not enforcing minimum wage laws.
Timed to maximize pressure on Bush as the presidential campaign heats up, the complaint asserts that the United States has lost as many as 727,000 factory jobs because the labor violations it cites artificially lowered China's production costs

and unfairly undercut American companies. The AFL-CIO argues that this illegal repression of workers' rights translates into a 43 percent cost advantage on average for China.
"This will put the onus on the Bush administration to explain that China is not repressing workers' rights, and to me that is an extraordinarily difficult case to make," said James Mann, a China expert at the Center for Strategic and International Studies. "The record going back for decades is that China has intensely resisted independent trade unions, and I don't see how the administration can pretend otherwise."
This is the first case ever brought under the Trade Act of 1974 that

seeks penalties because of violations of workers' rights. Some trade experts said the complaint could be vulnerable to challenge at the World Trade Organization because global trade rules do not protect labor rights.
Concerned about the loss of nearly 3 million factory jobs in the United States since January 2001, the AFL-CIO is asking Bush to impose punitive taxes of up to 77 percent on China or to persuade China to pledge to halt all such violations against workers' rights. Union leaders warned that if Bush rejected the complaint, it would anger millions of American workers, especially in Midwestern battleground states where factory workers have been hit especially hard.


Small, Icy Object Is Found on Fringe of Solar System

THE NEW YORK TIMES
Far beyond Pluto, out where the Sun is only a pinpoint of pale light, a frozen world has been found on the dark fringes of the solar system. Astronomers say it is by far the most distant object known to orbit the Sun and the largest one to be detected since the discovery of Pluto in 1930.
With one discovery, it seems, the solar system has gotten much bigger, glimpses of its outer reaches bringing a sense of reality to what had been a remote frontier of hypothesis. And perhaps it has gotten stranger, too.
"There's absolutely nothing else like it known in the solar system," Dr. Michael Brown, an astronomer at the California Institute of Technology who led the discovery team, said of the newfound object.
But in a telephone news conference on Monday from Pasadena, Brown added, "Our prediction is that there will be many, many more of these objects discovered in the next five years, and some of them will probably be more massive."
The researchers, whose observations were supported by NASA, said the object, referred to as a planetoid, is extremely frigid (minus 400 degrees Fahrenheit) and peculiarly red, probably more so than any other body in the solar system except Mars. They are not sure why, and also have few ideas of the object's composition. It could be a primordial mix of rock and ice.

Fresno Victims All Died by Gunfire

THE NEW YORK TIMES
FRESNO, CALIF.
The nine victims in this city's worst mass murder were all killed by gunshots, the police said on Monday. They said investigators were trying to determine whether the suspected killer, believed to be the father of all the victims, was helped by someone else.
The bodies — six females and three males ages 1 to 24 — were found on Friday when the police responded to a child-custody call at a house. After a standoff with the suspect, Marcus D. Wesson, 57, they took him into custody. Wesson's arraignment on nine counts of murder has been scheduled for Wednesday.
Three of the victims were a year old, and four others were younger than 9. The other two victims were a 17-year-old girl and a 24-year-old woman, the police said. Two of the toddlers may be the result of incestuous relations between Wesson and his older daughters, the authorities said.
Autopsies on seven of the victims indicate that they suffered gunshot wounds, while injuries on the last two bodies still under examination exhibited injuries similar to gunshot wounds, the authorities said.
The Fresno County coroner's office said one of the victims might have been somehow involved in the shootings. Chief Jerry Dyer of the Fresno Police Department declined to comment about a second killer but said it was "something we are keeping an open mind to."

Winners must be willing and able to display their work in the Wiesner Student Art Gallery. The show will hang in the gallery during Commencement, from mid-May 2004 through June 30, 2004.



Poster created by Nicole Ackerman

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OPINION

Northeastern’s Ludacris Punishment

The old adage “the punishment must fit the crime” can largely be agreed upon by any group, but is seldom if ever followed in practice. Consider Northeastern University. After the

New England Patriots won the Super Bowl, large celebrations turned to riots in and around the Northeastern campus. A significant number, though nobody would even consider saying all, of the rioters are believed to be students. The result of the rioting was the death of a Northeastern student’s brother (when an SUV plowed through crowds) and significant vandalism in the surrounding areas. Another result? Northeastern President Richard M. Freeland decided to cancel the university’s Springfest concert with headline act Ludacris, akin to dismantling MIT’s Spring Weekend concert.

It should be recognized that this is not just a loss of a privilege for the students, but also a loss of money. The school decided to increase student activity fees at the beginning of the year from \$36 to \$100 with the explicit intent to attract bigger headline names such as Ludacris for the Springfest concert.

Why the sudden jump from punishing a few to an entire group? Originally, Northeastern and the police had set up a Web site of traffic cameras that were able to get pictures of rioters, and offered rewards for their accurate identification. Ten suspects’ names were already given the day after the riots. Recently, six students were identified and will appear in district court on April 5. This is on top of three arrests made on the night of the riots, seven expulsions from the school and other discipli-

nary action against two other students. Clearly, there is unfairness to the action. The term rioters was too quickly equated with students. The student that watched the Super Bowl and went to bed and the student that hates football will suffer unjustly from the decision. Boston residents and visitors that contributed to the riots may not suffer at all. Mayor Thomas Menino has even come out saying that the two main causes of the riots were alcohol sales on Sunday and the lack of university security patrols. Examination of the campus’s alcohol policy may be in order, something that was undertaken at Ohio State earlier this year after chaotic football riots took place. So again, why punish the students in this manner?

Freeland, to his credit, does not dance around the issues involved. “Right now, you are on everyone’s radar screens as students in this town,” he said. “It became clear that the concert was being perceived as Northeastern University conducting business as usual, and this is not the time for business as usual ... Life isn’t fair that way, but I think it’s reality,” he said. It is indeed an unfair truth that perception rules the day. College students in general suffer from the perception that they are all feckless and rambunctious teenagers. Northeastern University needed to create the community perception that they were cracking down on rioting, and it was more feasible to garner headlines and approval with a concert shutdown than toting around their disciplinary record. In the end, Northeastern loses along with the students, but when you choose to make judgments to appease perceptions, it’s a punishment that fits the crime.

Letters To The Editor

How to Stay Well-Rounded at MIT

I am writing in response to Dan Scolnic’s column “Why We Don’t Read” [*The Tech*, March 12]. Scolnic, a freshman, whines that MIT “institutionalizes” us students, somehow preventing us from reading, watching television, or being exposed to the outside world in general. Clearly this characterization is far from the truth for many MIT students (we weren’t accepted because we were dimensionless workhorses), but those students who do find themselves in some kind of “bubble” can and should rectify the situation with a minimal amount of effort.

For starters, you could change your home page from the ever-boring *web.mit.edu* to *The New York Times* (download a pop-up blocker first) or your favorite news source. Instead of reading the unenlightening, poorly written slop in “Sex and the Saferide,” try checking out the *Arts & Letters Daily* Web site for insightful, professionally written articles from a variety of publications about things other than science. Trust me, being able to carry on an intelligent conversation over dinner will serve you better than reading about other MIT students’ dorky encounters.

The fact that you have no clue what Bush is doing, aside from being embarrassing (a features columnist for a university paper who doesn’t read other papers?), is not the fault of MIT. Believe it or not, plenty of people on this campus manage to take more than 48 units and still keep up with current affairs. It only takes a few minutes a week to read some opinion pieces from your favorite news columnists (and I don’t mean *The Tech*); take a little break from that dinky 8.02 problem set and browse the op-eds of some online papers. For a fun challenge in detecting media bias, try watching a few minutes of both CNN and Fox News, then compare. You could even explore a budding interest in politics by checking out some offerings from the MIT College Democrats or Republicans.

These are just a few of many suggestions for bursting through the freshman tech bubble and attempting to maintain some semblance of a well-rounded person through your four-year term. One thing is for certain: a way to discover some extra-curricular interests really fast is to date someone outside of MIT. When he decides to plunge into the dating scene, I think Scolnic will quickly find that complaining about differential equations and making jokes in source code only gets you so far with the ladies.

Marjan S. Bolouri ’04

Questions of Truth

As someone who was deeply disturbed by “What a Difference a Year Makes,” the anonymous article published in *The Tech* on February 24, depicting a brutal rape on the MIT campus, I am extremely troubled by the implications of MIT Chief of Police John DiFava’s letter [“The Need to Know,” Mar. 12]. DiFava wrote that after a thorough review of MIT and Cambridge police records, as well as consultations with relevant medical and administrative personnel, he found no record of the crime described in the original account that appeared in *The Tech*’s Arts section. An Ombudsman column written by John Hawkinson and printed on

March 2 [“*The Tech* Brushes With Anonymity, More Care Needed”] has already addressed the failures of Tech editors to verify the authenticity of the rape account before its publication.

If, as suggested by DiFava’s investigation, it proves to be the case that the account was fabricated, it is an instance of gross journalistic irresponsibility on the part of *Tech* editors. Moreover, the submission of the piece under false pretenses represents an unethical and harmful manipulation of members of the MIT community by the individuals responsible. Hawkinson’s criticism of the handing of this article in his Ombudsman column is not sufficient response to this extraordinary lapse of judgment on the part of those charged with insuring some level of dependability in the information put forward by this publication. I call upon *The Tech*, with help from any relevant MIT administrators, to conduct a review of the information put forward as a true account, twice verified by Arts Editor Christine Fry, and to publish another piece fully exposing any untruths in the article published on Feb. 24.

Please do not consider me to be insensitive to the victim of the horrible crime portrayed in the original “What a Difference a

Continued, next page

Erratum

In Marc Haddad’s column “Twisted Logic from the Syrian Ambassador” [Mar. 9], the sentence “Just this past October, U.S. State Department Coordinator for Counterterrorism called Syria ‘a sponsor of numerous terrorist organizations,’ citing groups like HAMAS and Hizbollah,” should have been attributed as an editor’s note, as should the URL referenced in the article. The editors inserted these references to substantiate the arguments of Mr. Haddad without his consent.

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Dissents are the opinions of signed members of the editorial board choosing to publish their disagreement with the editorial.

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Letters, columns, and cartoons must bear the authors’ signatures, addresses, and phone numbers. Unsigned letters will not be accepted. *The Tech* reserves the right to edit or condense letters; shorter letters will be given higher priority. Once submitted, all letters become

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‘Give Me Back My Job, Foreigner’

Ken Nesmith

Corporations who hire workers in foreign countries have come under sharp attack recently. John Kerry calls the managers of such companies “Benedict Arnold CEOs,” and Congress is ready to enact legislation limiting their ability to produce goods and services outside of America. Most objections amount to complaints that it’s not good to be unemployed. (For the record, I agree.) Nonetheless, it’s pretty well decided in all forums, save a few corners of leftist Web sites and protest sessions, that trade is good. What’s striking to me is that although commentators versed in economics have restated ad infinitum the ways in which trade is good, and liberal writers have retold a thousand sad stories about job loss (paying less attention to the jobs others gain), no attention has been paid to the racism involved in this conversation. It’s remarkable just how strong and tolerated that racism has become.

Not long ago, black people, even if equally or better qualified than white people, couldn’t get jobs only because of the color of their skin. This allocation of employment not by ability and willingness to perform a given task, but rather by skin color, is considered racism. It’s a sad part of our history. The conventional wisdom is that it’s a relic, but to the contrary, it’s both practiced and preached openly by prominent political leaders and commentators, as well as everyday citizens who profess, directly or not, that people should not be able to work if they’re foreigners.

Opponents of outsourcing insist that jobs should be kept here rather than offered to whomever is willing to do them, so that communities and lives are not disrupted. This changes the criteria for employment from ability and willingness to do a job to the only other relevant difference: country of residence. I’m tired of reading dry prose making obvious points about this topic, so let’s consider it in

dramatization. IBM has come under attack for hiring foreigners to write software, so we’ll use software development as an example.

Two guys walk into a room. Sam is a white American; Juan is a Mexican. They take their seats in front of a desk where a woman eyes them each casually. She addresses them promptly: “I need someone to work on developing this computer software for me. Can you do it?” Both nod. Sam the American replies, “Certainly, I’ve actually been doing just that job for 8 years. I’ll keep doing it for \$20 an hour. Also, I’d like health insurance for my family, and I’d like to start setting aside some money for retirement.” Juan the Mexican is more desperate. He has a family of his own, living in relative squalor. “I’ll do it for \$8 an hour,” he says. “I can do the job just as well.” That wage will fully raise his standard of living, and let him support his family, to whom such a wage is a godsend.

Just then, John Kerry/a leftist/other objector walks in. He’s irate. “This is economic injustice! Corporations like yours, woman, are exporting jobs to foreign countries just so they can pay lower wages. You shall employ Sam, and if you don’t Congress will make you. We need to preserve his community.”

Juan the Mexican is stunned. “But I’ll do the same job. I’ll even do it for less money. Why can’t I be hired? I want to do it, so that I can feed my family.” Leftie won’t have any of it. “We need to protect communities from disruption by brutal market forces,” he calmly explains. “That software will be developed here, and Americans will do it for high pay.”

End dramatization. What just happened? Open, destructive racism. Juan will not be allowed to work, Sam will. Those who decry outsourcing have a very simple message underlying their complaint: Americans deserve to be paid much more than foreigners to do the same things. The non-whites, or anyone else who wants to perform a job for less money, shouldn’t be allowed to offer their services. The funny

thing is, this is called “economic justice” in popular discourse.

The same meeting is happening in offices around the country, each with an American and a foreigner: an accountant from Pakistan, a doctor from China, a telephone customer service rep from India. Each time, the foreigner is ready to perform the same job as the American for a fraction of the pay. They desperately want the employment, to buy food, clothes, and health care. Each time, an objector tells them they’re not allowed to have that job, consequently denying them a livelihood, either because an American will do it for more pay, or the conditions of employment are not as pleasant as the objector would like. Foreign countries shall not be allowed to host the production in question and the criteria for employment has been shifted away from willingness and ability to work, to race instead.

While we’re exploring trade and racism, let’s just peek in one more room to consider just one more phenomenon, the “race to the bottom.” In here, there are two more workers, but neither of them is American. One is Mexican, and one is from China. They’re being asked to make tennis shoes. The shoes have been made in Mexico for the past few years; the worker from China, though, offers to do it for half of what the Mexican asks for. Once again our leftist friend storms in, and this time he kicks the Chinese worker out of the room. Why? “We have to stop the race to the bottom,” he says. “Corporations cannot just move their factories around to wherever people will work for less money.” The Chinese worker

thinks to himself, “I just wanted to make some shoes, and then use my earnings to buy dinner. Why is this American stopping me?”

Don’t let my silly dramatizations soften the horror of these crimes. Let’s make sure this is clear: doctors in china can read X-rays as well as doctors here. Programmers in India and elsewhere can code as well as most code warriors here (maybe not MIT code warriors, but most). People all over the world can sew sweaters together as well as workers here. They’ll do these things for less money. In various terms, they are told that they should not be allowed to do those things by loud voices from all over the political spectrum, leftist and conservative alike.

When we talk about trade, we’re far too ready to forget this framework of ability and choice. If people want to perform a job for less money, what right do we have to stop them? There are a thousand factors paraded around that obscure this fundamental point, but it can’t be avoided: it’s racism for the 21st century. It isn’t the ambiguous, evanescent racism that sociologists like to talk about these days, the kind where every white male is guilty of oppression and so forth. It’s racism globalized, slightly disconnected from everyday life, practiced by surprising culprits. It’s vicious and destructive. It impoverishes people because they’re not Americans, and it does so by actively denying them employment and a route away from poverty, not by the more morally ambiguous passive toleration of privation. Call it whatever you want: fair trade, economic justice, compassionate conservatism, or save time and call it racism. I hope that we Americans, and our leaders, change our tack and renounce it.

Letters To The Editor

Continued from previous page

Year Makes” account; nothing could be further from the truth. In the weeks following its publication, I was often haunted by thoughts of the author’s experience and the alleged failure of Institute authorities to protect and support her. My aim here is simply to point out that it is not just the victim who is affected by such a horrifying event. Many members of this community go into lab on Sundays, work late in Athena clusters, or walk home from campus alone. The provision (or distortion) of accurate information about failures in crime prevention and response on the MIT campus serves to educate (or mislead) us all about the risks associated with our lifestyles. The community has a right to know the truth about this incident.

Katharine L. Ricke ’04

Editor’s Response: We are taking these questions very seriously, as well as those of several other readers. As we have acknowledged, we made a mistake in printing this anonymous account through an intermediary without confirmation. I have been in communication with Chief DiFava and the intermediary, and I am still working to obtain documentary evidence to substantiate this account. I will keep you posted.

Christine Fry
Arts Editor

Separation of Powers

I have noticed that amidst all the debate over the issue of gay marriage in Massachusetts, notably absent are any references to the dissenting opinions in the Massachusetts Supreme Court decision “Goodridge v. Department of Public Health.” The opinions, written by Justices Francis Spina, Martha Sosman, and Robert Cordy, do not address in depth whether or not the court feels that gay marriage should be allowed. That issue of personal opinion is not for the court to decide. Their decisions, rather, deal largely with the court’s role within the government.

Justice Spina eloquently outlines this issue in his opening. “What is at stake in this case is not the unequal treatment of individuals or whether individual rights have been impermissibly burdened, but the power of the Legislature to effectuate social change without interference from the courts, pursuant to Article 30 of the Massachusetts Declaration of Rights. ... Today, the court has transformed its role as protector of individual rights into the role of creator of rights.”

Fundamental to our democratic form of government is the concept of separation of powers. The role of the court is clearly defined in both the Massachusetts Constitution and the United States Constitution as that of upholding the laws passed by the legislature. The traditional role of judicial review applies only when the plaintiff can challenge the constitutionality of a law.

The plaintiffs in this case did challenge the law as unconstitutional. But on what basis did the court rule in their favor? The majority opinion cites the equal protection and due process provisions of the Massachusetts Constitution. However, the dissenting opinions make it clear that these clauses are not applicable to the Goodridge case. There is no question of equal protection under the law in this situation, because there is no person being denied a right that another person is granted. As Justice Spina writes, “This court should not have invoked even the most deferential standard of review within equal protection analysis because no individual was denied access to the institution of marriage.” Furthermore, “the court correctly recognizes [that] constitutional protections are extended to individuals, not couples.”

The majority opinion and the dissenters agree that the question of due process largely becomes a question of whether there is any rational basis for a law. However, past court cases have made it clear that if there is any argument at all in favor of a law, it is up to the legislature to make that decision, not the court. Quoting the case “Fine v. Contributory Retirement Appeal Board,” Justice Sosman points out that a statute “only need[s to] be supported by a conceivable rational basis.” Whether or not the court agrees with this rational basis is irrelevant.

I would encourage everyone to read through the dissenting opinions from “Goodridge v. Department of Public Health.” There is indeed a forum to debate the issue of “homosexual marriage,” but it is in the legislature, not the courts. I believe that the public should consider all facets of this issue, from a secular, a practical, and a moral point of view. The Goodridge decision, however, has denied the citizens of Massachusetts the opportunity to consider this issue, and it has prevented the legislature from fulfilling its constitutionally defined responsibility to pass the laws that will govern this state. This abuse of power by the Massachusetts Supreme Judicial Court is unacceptable, and we should encourage our representatives to fulfill their role as legislators and stand up to the court.

Kevin J. DiGenova ’07

On Ugliness And Architecture

Stephen Form

Course IV (Architecture) remains one of the most obscure majors at MIT and this fact fills me with a certain measure of pride. However, the rarity of the major also ensures that few people know much about it; for example, I get made fun of for the supposed ease of my major, a tremendous misconception. Recently, a lack of knowledge about Course IV has manifested itself again, as I have found my course has unfairly come under attack on campus due to some new buildings MIT is erecting on its campus.

Being on the receiving end of this blame is expected. The comic “Filler Space” called for the hanging of all Course IV and XI majors in response to Simmons Hall’s construction [*The Tech*, Oct. 18, 2002]. I take this commentary with a grain of salt, but I still do not call for all Course VI majors to be executed whenever my computer crashes.

I read the recent *Boston Globe* article on the Stata Center [“Monumental Effort,” March 7] and the ensuing letter in *The Tech* by MIT alumnus Stuart Brorson [“The In-Your-Face Ugliness of Stata,” March 12]. I agree with many of the opinions he has expressed. Indeed, my father and mother (also alumni) have echoed Brorson’s sentiments almost word-for-word on occasion. However, I take some offense to the fact that “MIT’s own architecture academicians” are being cited as a clueless bunch who are praising the Stata Center like it was a set of the emperor’s new clothes.

It is my opinion that the choice of Frank Gehry as the architect for the Stata Center was partially a concern for MIT’s trendiness. Just as a fashion plate would want the newest collection by the particular season’s hottest designer, MIT wanted a Gehry, and that is what they got.

His buildings often have price tags that are much greater than expected, require software originally designed for making fighter jets, provide construction challenges that require entirely new solutions by engineers, have a completion date delay that is often measured in years, and present other unforeseen circumstances (an interior maze that allowed a criminal to elude capture by police for several hours in one building, for example).

Gehry has done some very beautiful buildings, including the Guggenheim Museum in Bilbao, Spain and the new Walt Disney Concert Hall. He also has built what some call the ugliest building ever made: the Experience Music Project in Seattle. The Stata Center was a gamble, and MIT got one of his less inspiring buildings, in my opinion: a pile of blocks, two towers, and some curved rubble sitting between them. (I will reserve my full judgement until I can see the interior spaces, however. This follows the same logic as not judging a book by its cover.)

Simmons is another story, and I will only mention that, as a part-time architectural tour guide of the dorm, I see many architects enter

the building prepared for a wonderful experience only to be let down by the bleak hallways and peripheral space not fit for occupation even by dead cats.

My point is this: do not heap your unhappy feelings about MIT’s buildings on me and my fellow architecture students.

This also goes for the architecture faculty and the discipline in general. Some of us may like these buildings. Some of us may despise them more than you do.

Remember that architecture, like any discipline, is filled with enormous failures as well as wonderful successes. Our campus is the site of Eero Saarinen’s chapel, which is one of the most transcendent buildings I have ever entered. It is the site of Alvar Aalto’s Baker House, an incredibly sensitive and humane residence for students that has been the most requested dormitory on campus for nearly every year of its existence.

MIT does not really have a beautiful campus like many “Old World” universities like Stanford or even Harvard. However, even though we have some, our campus is not filled with characterless Modernist buildings constructed simply because they were the cheapest option available.

Indeed, MIT could do some “soul-searching” when it comes to deciding on architects and their proposals to build our campus. There is still room for good stuff here and our school should not give up on trying to do better than it has. We should commit ourselves to building better, not resign ourselves to building bland.

Stephen Form is a member of the class of 2005.

Remember that architecture, like any discipline, is filled with enormous failures as well as wonderful successes.

FEATURES

What's Next?

I've Never Met With a Career Counselor

By Ian Ybarra
STAFF WRITER

Doesn't this week's title sound absurd? I write "What's Next?" to expose the factors influencing our career decisions and to inspire you to find and pursue work that is personally rewarding and just plain fun.

For more than two years I have worked for UPOP (the Undergraduate Practice Opportunities Program), whose headquarters are about ten feet from the MIT Careers Office. Yet I had my first meeting with a career development counselor on March 4, 2004. And it wasn't even supposed to be about my career development.

I went to Building 12-170 to interview two people for my column: John Nonnamaker, Manager for Graduate Student Career Development, and Marilyn Wilson, Senior Career Development Counselor. I was planning a story on how career development services were under-utilized and under-appreciated despite being perhaps the most valuable of all MIT Careers Office functions. I found part of what I sought, but I also, unexpectedly, found my place in the story and benefited in several ways.

Ask anyone on campus to quickly tell you why you should go to the Careers Office and you'll probably hear something like, "They'll help you with your resume and stuff." Truth be told, that doesn't even begin to do the Careers Office justice.

What's the problem? Enter 12-170 and to the left, copies of the Career Development Workbook are being advertised with the promise, "Has sample resumes, cover letters, and more." Huh? Resumes and cover letters were about the last things Nonnamaker and Wilson mentioned when explaining what comprises the handbook, the Careers Office Web site, and their services.

Still, the Careers Office staff probably feels forced to market their handbooks with such shallow benefits. Why? I suspect the shallow ones are what we students pay most attention to, that we ignore everything else the Careers Office has to offer.

In the 2002-2003 academic year, the office recorded 1,738 visits by undergraduates. Those weren't even by distinct individuals. Assuming they were, though, we can be sure that less than 50 percent of undergraduates met with career development counselors last year.

What about the rest of us? We all have our excuses. Mine is that I'm too self-reliant. I do career development on my own. I read, think, and dream about what I want to do with my life. I meet people in careers that intrigue me. I create projects of my own and do various internships. Even so, it would help me to regularly visit a career development counselor just the same as it would help me to consistently meet with my primary care physician even if I eat nutritious foods, exercise, and don't smoke. There's always something flying under your radar.

Your excuse might be that you're too young or too old. Nonnamaker insists that is nonsense.

"You could have PhD students who for their whole lives thought they wanted to be professors. Then after they pass their quals, there's this moment, this epiphany, when they realize, 'Whoa, I don't really want to do that, but I don't know what else to do.'"

Perhaps you feel like a career development counselor can't relate to you. Besides being bona fide experts in their field, MIT's career development counselors are quite understanding of issues specific to MIT and college in general.

I'm sure there is someone in the Careers Office that understands your unique perspective, whether you are an undergraduate or graduate student, an alumna (employed or unemployed, take your pick), a professor, or a professor's 53-year-old administrative assistant.

If we were honest with ourselves, the real reason we don't seek help from Wilson, Nonnamaker, and their colleagues is that we just don't make time. They know we're busy, though.

"It's not about preaching to them that they should have started earlier, it's about meeting them where they are," Nonnamaker said.

If you're like my friend Jack Williard '04 was when he was an underclassman — you only come up for air every few weeks to avoid drowning by the MIT firehose — you can meet with them once a month. It's still

better than nothing. Or if you're like Jack now, a final-term senior who is busier having fun than doing problem sets, you can accelerate the process and meet with them once or twice per week. Either way, they'll be glad to see you. Trust me; they're always ready to help.

When I met with Nonnamaker, I instinctively said, "No, thanks," to his invitations to discuss my own career development. Despite that, he politely extended an open-ended offer in case I reconsidered.

Reconsider, I have. And I urge you to do the same, especially if you think, like I did, that you don't need to meet with a career development counselor. I met with two and, despite my desire to not talk about my career development, I still made valuable additions to my network and learned a fundamental lesson for my journalism career.

Within seconds of meeting Wilson, I found out that she used to be a freelance writer and that her husband spent several years working for the magazine I'll be working for this summer. When talking with Nonnamaker, I noticed a plaque on his wall with a saying I wanted to use in this column. Later, I learned a journalism lesson the hard way. I couldn't remember the saying because I didn't write it down, and my cassette recorder certainly didn't pick it up.

Now I'll have to meet with Nonnamaker again, if only to revisit the quote on his wall. After having so many excuses against going, it's good to finally have an excuse to go.



Scratch Paper When You Gotta Go

By Tiffany Kosolcharoen
ASSOCIATE FEATURES EDITOR

In a public restroom, the cleanest toilet is the first one*.

Oddly, when faced with a line of toilet stalls during nature's desperate call, we will walk the extra steps to be cozy — in the middle. We will even go as far as the last handicap stall... willingly accepting anything but first.

It feels comfy being second. Blending in with the crowd is a no-guts way to live. It's fun to wallow through a Saturday like everyone else in the dorm: in PJs and flip-flops.

Even at our very visible college at the forefront of technology, we settle for less. During lectures, the second row is elbow-to-

elbow cramped while the front row seems to have invisible signs saying, "Reserved for the Smart Kid."

How many times have you known the answers to questions, but decided not to raise your hand? My recitation instructor would ask us to name a probability theorem and we would all sit like mannequins for New York's Fashion Institute of Technology. After five long silent seconds, one person awakes us all by saying something. Whether it's right or wrong, that's when everyone starts raising their hands.

Still, we all have endeavors to be first. In fact, we want a life filled with #1's. The #1 grad school, the #1 place to live, the #1 lover, the #1 job, the #1 family, the #1 life...

We are all sufferers of autophobia — the fear of being alone. There is only one person who can be the first to speak up. There is

only one at the front of the line. It gets lonely being at the top of the world; the only place to go from the top of Mt. Everest is down.

Yet, something is always missing at the numerous MIT talks given by people at the top of their game. Jeff Bezos of Amazon.com, Bill Gates of Microsoft, Margaret Cho of stand-up comedy, Darrell Hammond and Colin Quinn of Saturday Night Live... The list goes on. Not once was there a standing ovation.

Yes, that's right. The speaker was still the only one standing at the beginning and the end. After the famous speaker stood on their tired legs for one whole hour, nobody, including myself, could stand up out of our seats to lead the standing ovation. Everyone was waiting for everyone else to do it. The air permeated with the urge to stand up, but we were seeking a leader.

Next time, I vow to be the one to stand up. I hope that you, too, will lead the way. Not only do we need to extend our courtesies to the distinguished guests of MIT, but we also need the courage to take charge and lead.

Nobody has aspirations of mediocrity, to be one of 290 million Americans who only make an impact on our population census. It is more than the middle toilet stall, the second row, the last in line. When a time of urgency comes, you can choose to lead alone or follow the pack. It's up to you to live your #1 life.

* Source: Dr. Charles P. Gerba, microbiologist at the University of Arizona, for the Atlantic magazine. Gerba found that in public restrooms, the first stall is statistically the least used and had the lowest bacteria count.



MIT Department of FACILITIES

CAMPUS CONSTRUCTION UPDATE

Dreyfus Building Lobby Renovation

Beginning in early April, renovation of the Dreyfus Building (18) lobby is scheduled to begin. Concrete excavation, removal of windows, and other work will necessitate the detour of pedestrian traffic to the south side of the site, and possibly to the sidewalk along Building 14N. Pedestrians will be encouraged to use the entrance at Buildings 16 and 56 to access the building.

City of Cambridge Sewer Project

The City of Cambridge has started the first phase of a sewer rehabilitation project on Massachusetts Avenue. New sewer manholes are scheduled to be installed near Ashdown House and Building 1 over the next several weeks. Excavation on the west side of Massachusetts Avenue near Memorial Drive has begun. Once complete, work will begin on the east sidewalk along Building 1.

This information provided by the Department of Facilities.
web.mit.edu/evolving



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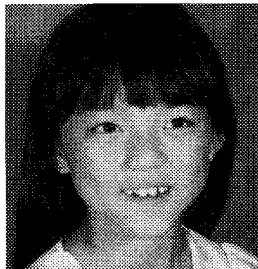
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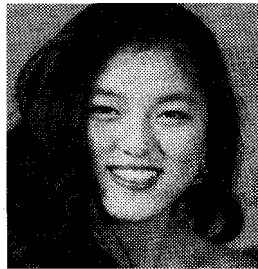
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ARTS

THEATER REVIEW

Nothing Much to ‘Much Ado’ Shakespeare Ensemble Show Falls Flat in First Act, Redeems Itself in Second Act

By Sandra Galdamez

Much Ado About Nothing
Shakespeare Ensemble
La Sala de Puerto Rico
March 11–13 and 18–20, 8 p.m.
Written by William Shakespeare
Directed by Wanda Strukus
Starring Rydia Q. Vielehr '04, Nathaniel R. Twarog '07, and Kay U. Sullivan G

As I entered La Sala on Saturday night, I had high hopes of being entertained for two hours. But I should have listened to my inner voice of doom that screamed “Caution!” when I looked into my program and noticed that the show was going

to be two and a half hours long. And what a two and a half hours it was. The first half of the play was, to say the least, uninspiring. There was a plot somewhere, I think, but it was lost in all the words. Claudio (Usman O. Akeju '05) did an alright job courting Hero (Miranda E. Knutson '06) and I think that’s about all that I understood.

The only hope for the second half was Friar Antonio (Walter G. Holland G). If there was redemption for the show, it was in this very spirited, hilarious little brother. He was the biggest reason that I stayed and watched the end of the show. To be fair, the second half of the show was exponentially better than the first half, although I can’t say that it was reason enough to watch the whole thing. But if there was one thing to highlight, it has to be Holland’s clarinet solo. What can I say? The man is talented.

Others that redeemed themselves the second time around were Benedick (Mike A. Simon), Beatrice (Holly B. Laird '07), and Akeju. Both Simon and Akeju fared well with their musical duties and overall the acting was better. However, there were still too many times where I just couldn’t stand to hear another line said in the same

tone.

Another thing that left me confused was the dancing. Dancing is a great way to pick up people at parties, but I hardly think it works in Shakespeare. It’s like brain surgery: excessive wiggling can have disastrous results. At the end of the first act, I was left thinking, “Now what in the world was that ten minute dance scene about?” I hardly think that a two and a half hour play *needs* a dance sequence, especially when the time spent practicing the dances could have been spent practicing some other important things.

What I don’t understand is what happened here. There were interesting sets, good lighting, good music, and great costumes, but still something went horribly wrong. Considering that the Shakespeare Ensemble’s last production, “Antigone,” was such an amazing show, I was deeply disappointed in “Much Ado About Nothing.” Where did all that talent go?

Overall, I think I would have much rather have spent my time asking the production staff for a copy of the soundtrack of the play and listening to it. The same Shakespeare story — boy meets girl, romance, misunderstanding and confusion, and a happy ending



WAN YUSOF WAN MORSHIDI—THE TECH

The Countess (Abby E. Spinak '01) and her henchman, Borachio (Lenin A. Navar '07) try to poison the mind of Claudio (Usman O. Akeju '05).

— was all I got from the play. So much for inspiration. Save your six bucks and go watch “Monster” at the theatres. I hear it’s good.



WAN YUSOF WAN MORSHIDI—THE TECH

Beatrice (Holly B. Laird '07) and love-denial Benedick (Mike A. Simon) finally express their love in secrecy.

CONCERT REVIEW

Festival Jazz Ensemble’s Got Rhythm MIT Group Dazzles With ‘Transformations’ of Billie Holiday, Duke Ellington

By Ashley Robinson

MIT Festival Jazz Ensemble
Kresge Auditorium
March 13, 8 p.m.

On Saturday, MIT’s Festival Jazz Ensemble transformed Kresge into an intimate setting for Jazz. The concert, entitled “Transformations,” explored how musicians rearrange an already existing piece, thus transforming it into an original. To fully appreciate this concert, one needed a well-tuned jazz “ear” to pinpoint the differences and similarities of a piece and its transformation. However, Music Director Frederick E. Harris Jr. provided not only the history of the pieces, but careful instructions on how to listen to them. As a helpful guide, Harris would instruct the audience, “Now make sure you catch the

‘be-do-be-do-be-da-bop’ in the last measure.” Through the entire show the musicians gave an outstanding performance. Each soloist perfectly captured the music’s emotion. Even when there wasn’t a solo, each musician played with an almost tangible energy. The first half was filled with noteworthy pieces. The ensemble warmed up the audience with “All of Me.” The original composition, written by Seymour Simons and Gerald Marks, was flat and slow. However the rearrangement by Quincy Jones literally breathed life into this piece, with a great solo by Kevin T. Chen '05. The next piece, “Solitude,” was played with a slower tempo than the famous vocal version by the great Billie Holiday. But the tenor saxophone solo by Alexander M. Mekelburg '04 almost rivaled Billie’s. “Solitude” ended with a smooth transition into

“Misty,” which opened with a flawless performance by Jorge Padilla '05 on the flugelhorn.

In the next piece, “I Got Rhythm,” Ethan M. Fenn '04 flexed his own arranging abilities. Using only a subset of the ensemble, Fenn created a unique variation of the famous tune. A highlight of the piece was the mini-duet between the bass and drums. Fenn also made creative use of the trombones, saxophones, and trumpets with each instrument playing over the other but still somehow playing as one. It was very exciting to see a fellow student share such creativity.

The first half ended strongly with a frenzied paced “Cotton Tail” by Duke Ellington. Unfortunately, this strong finish was followed by a weak open in the second half with two pieces by Gerry Mulligan. However, the ensemble recovered with its investigation of Duke Ellington’s “Caravan.” Nicknamed a “tonal portrait,” this piece was just as visually stimulating as it was auditory. The piece started with an African beat provided by the percussion, bass, and piano. Then the trumpets and trombones chirped, mimicking the sounds of animals. Throughout the entire piece, the listener almost feels as if they are in an actual caravan, seeing the landscape around them and feeling the rhythm of the travel.

Continuing with the theme of transformations, “Caravan” was followed with its rearrangement “Diakalan.” Although it kept the percussion of “Caravan,” the rhythm was peppier than its predecessor. Daniel M.



WAN YUSOF WAN MORSHIDI—THE TECH

Frederick E. Harris Jr, the director of Wind Ensembles and Lecturer in Music, conducts the band as Alexander D. McMath '07 solos on the alto saxophone in a piece titled “Diakalan.” Foreground is Michael I. Mandel '04 with the baritone saxophone.

Halperin '04 gave an impressive solo on the trombone. The second half ended with an insane performance by the drummer David M. Aaronson '07 in the piece “Blues and the Abstract Truth.” Aaronson would tease the audience with quick changes in tempo and rhythm, repeatedly speeding up and then slowing to a standstill only to pick up the pace again. Truly an exciting performance.

Overall the concert was great, but that should be expected from the Festival Jazz Ensemble. It’s an absolute shame that Kresge isn’t packed when they play. But for those of you who would like to know what you are missing out on, the ensemble is selling their most recent recording, “The Tale of the Sky Swimmer.” Their next performance is Friday, April 23, and is definitely worth checking out.



WAN YUSOF WAN MORSHIDI—THE TECH

Jorge Padilla '05 playing the flugel horn in a piece titled “Rocker” during the MIT Festival Jazz Ensemble concert at Kresge Auditorium last Saturday.

CONCERT REVIEW

MITSO Takes on Bold Fusion of Tango

MITSO and 676 Nuevotango Perform Exhilarating Music

By Bogdan Fedeles
STAFF WRITER

*MIT Symphony Orchestra, with 676 Nuevotango
Conducted by Dante Anzolini
Kresge Auditorium
March 12, 8 p.m.*

Although the first MITSO concert of 2004 was over two and a half hours long, the exuberance of the second half, which featured works by Piazzolla, still captivated and thoroughly entertained the numerous audience. The concert featured the Tango group, 676 Nuevotango, but had a less sparkling first half comprised of works by Bartók and Gershwin.

The concert opened with Bartók's "Hungarian Pictures," which is little more than a collection of piano pieces adapted for orchestra, written perhaps more to satisfy a certain publisher than a true creative impulse. As a consequence, even when receiving a decent performance, the piece comes out unyielding and unimpressive. MITSO took its best shot at this work, featuring an excellent winds section that delivered the folksy tunes present in the piece. Given the thin orchestration, the ensemble sonority was crisp and precise, without effort.

Next came Gershwin's "Porgy and Bess Suite," also not an original orchestral piece, but instead an arrangement by Morton Gould of Gershwin's famous opera "Porgy and Bess." Gould has arranged the most memorable arias from the opera into this suite, in an attempt to promote Gershwin's opera and music in general. While this is noteworthy, the piece as a

whole fails to impress more than as skilled patchwork. However, Gershwin's music, in each individual instance, remains a delight and MITSO focused mostly on presenting the savor of each episode. The especially solicited brass department made a strong impression, and the slower, lyrical sections came out intense and heartfelt, although lacking some sense of direction.

After the intermission, the music moved into the realm of the tango and became significantly more exciting. Back to the beginnings of the 20th century, in most parts of the world, the tango was ignorantly regarded mostly as a social dance, very popular in Latin America and set to catchy, rhythmic music. However, for the South Americans, the tango was a way of life, an attitude with tremendous expressive potential that combined music and dance in utmost artistic ways.

One of the most famous tango creators, a native of Argentina, Astor Piazzolla was determined to take the tango to a whole new artistic level — from a mere popular song, to an art form among the light classics. After all, many popular dances (minuet, gigue, waltz, mazurka) attained unprecedented artistic significance in Europe during the classical and romantic eras, given the inspiration and the right promoting forces. Piazzolla's intentions about the tango are at least as bold as those of the classics, and his music is a vivid testimony of his vision.

The special guest of the evening was the Tango group, 676 Nuevotango ("the new tango"), a group very familiar with the music

of Astor Piazzolla. The extreme background diversity of the musicians (almost each one originates from a different country) gives a special color to the music they play and shows the universal nature of the tango. The Nuevotango quintet (Daniel Zisman (violin), Michael Zisman (bandoneon), Richard Pizzorno (piano), Sandro Schneebeil (guitar) and Giorgos Antoniou (double bass)) also integrated seamlessly into the bigger orchestra, conducted enthusiastically by Dante Anzolini, a native of Argentina himself.

The first Piazzolla work performed was "Onda 9," a set of pieces written for a nine-player ensemble. The extended improvisational passages on the piano were impressive, setting the stage for the whole string section and the others players who came in with melodic gestures on unmistakable tango rhythms. The piece has a rather classical shape, featuring a middle more lyrical section flanked by a faster proposition and its reprise.

The high point of the program came with "Adios Nonino," perhaps Piazzolla's single most famous work. The composer wrote this tormenting elegy shortly after the untimely death of his father, and it comes as a continuation of "Nonino," a bouncy tango dedicated to his father. The tune of the piece is divine inspiration, something that the composer considered a once-in-a-lifetime experience. The emotional intensity of the piece is indeed heart-wrenching, depicting the deepest and the purest feelings of sorrow, grief, but also acceptance and an eternal admiration and love.

The extended version performed also served as a "piece de resistance" for the group, each of the players having an ample opportunity for solo improvisation. In the beginning, the double bass solo sets the mood with lamenting slides and fast pizzicato. Then, the violin starts the tune accompanied only by the guitar. Eventually, after a guitar solo, the whole orchestra joins, adding the tango rhythmic pulse. Later on, the bandoneon is featured solo, showcasing the remarkable technical and expressive possibilities of this unusual instrument, very dear to Piazzolla.

It is hard to describe the audience enthusiasm that "Adios Nonino" elicited; I can only say that it was like something I have rarely seen at a MITSO concert. The purity of expression and the directness of the music moved probably even the most skeptical listeners.

The last work of the program was "Concierto de Nacar," which constitutes Piazzolla's version of the baroque concerto grosso, here adapted for the tango group and the orchestra. "Concierto" departs further from the simple tango, the piece having three defined movements, of contrasting characters and more developed textures polyphonic work. 676 Nuevotango, together with MITSO, delivered an intense and musical performance. The ensemble work shown in this piece was especially remarkable, the interplay between the soloists and the whole orchestra being imaginative and at times, spectacular.

Given the wild success of Piazzolla's music, the audience could not have left without encores, and 676 Nuevotango gladly offered no less than two, first part of "Adios Nonino" and second, a different Piazzolla piece for the quintet only. More overwhelming ovation and applause ensued, a clear sign that the lively spirit of tango had found significant artistic resonance in the apparently torpid realms of MIT.

THEATER REVIEW

Ennobling Nonna: A Live History

The First Production of DeFrantz's New Slippage Series Is Promising

By Chikako Sassa
STAFF WRITER

*Ennobling Nonna
Kresge Little Theater
March 11-13, 8 p.m.
Written and performed by Maria Porter
Directed by Thomas DeFrantz*

Technology, culture, and theater collided in a 45-minute tour de force, showing us how individual human beings and the decisions they make come to create larger ripples within the bigger spectrum of history and memory.

Slippage is an innovative new performance collective led by MIT Associate Professor, Thomas DeFrantz. Comprising performing artists, scholars, designers, and technicians, the group interrogates connections and disruptions between emergent technologies and theatrical performance. The group creates performance events that extend discussions of cultural tradition, physical presence, and technological mediation.

Maria Porter starred as the solo performer in Slippage's inaugural production, "Ennobling Nonna," under the direction of Professor DeFrantz. Porter is a professor in the Department of Theatre, Film and Dance at Long Island University's C.W. Post Campus. She studied physical theater at the University of California at San Diego under the renowned tutelage of Tadashi Suzuki, founder and artistic director of

the Suzuki Company of Toga in Japan.

The collaboration between Porter and DeFrantz began back in 1999 when Porter approached DeFrantz with a vision to explore physical theater techniques that had become important to her as a working actor and teacher. DeFrantz welcomed her initiative as an opportunity to explore how cultural studies and technology could work to enhance theater performance.

The production of "Ennobling Nonna" subsequently began materializing in 2001 out of a series of conversations, several false starts, sporadic and spontaneous rehearsals, and an expanding collaborative circle of designers, technicians, and administrative support. The graphic designer, Mike Angiola, is Porter's brother. Angiola looked through the family albums and digitized, processed, and curated a collection of images that complemented and contextualized Porter's performance. Porter told an after-show audience that working on the images with Angiola brought forth a kind of intimate technological connection between brother and sister.

The story of Nonna, Porter's grandmother, emerged out of Porter's search for her grandmother's legacy within her identity. DeFrantz and Porter both realized that "the most important stories always have to do with people and the choices they make," and focused on telling the story of Nonna through Porter's move-

ment and voice. Stories of Nonna came to Porter in bits and pieces. "And when I put her stories together," Porter exclaims in her performance, "they made no sense." The stories are thus arranged according to how they resonate with one another, rising and ebbing in a natural rhythm independent of chronology.

Porter assumed different characters to construct a multi-dimensional story of Giovanna, her immigrant grandmother who arrived on Ellis Island in 1918 at the age of 19. As a peasant girl in rural Italy, Giovanna dreaded her seemingly imminent fate of "bearing children after children," "serving meal after meal," and endless crocheting. She tossed her fate blindly into the wind and traveled to New York City, where Nick, an established furniture maker ten years her senior, fell in love with her and won her hand in marriage. Giovanna, known for her strong opinions (comparable to, in her mind, Eleanor Roosevelt), believed that "a woman must suffer to be beautiful" and subjected herself to uncomfortable high fashion, and relished the dazzle of Manhattan's city lights and trips to the Metropolitan Opera. She learned to sew beautiful clothes for her and her children. She reigned as Madonna of the Bleach.

Giovanna, however, discovered that she does not truly love Nick. After an unfortunate accident befell one of Nick's workers and Nick consequently went in hiding to evade the police, Giovanna eloped with Luigi. Luigi is fond of elaborate dinner parties, but when Giovanna makes a big meal she never sits down. Luigi and Giovanna constantly quarreled "because they loved each other," and Porter recalls wondering why they ever stayed together.

The title "Ennobling Nonna" takes on two related meanings. In a general sense, Porter makes her grandmother noble by saluting to her courage, her generosity, and her relentless dedication to serving others that has had a legacy over Porter's identity. Porter seems to also confer nobility upon her grandmother in a figurative sense, exalting the peasant girl to the status and dignity of a noblewoman and forever rescuing her from the humdrum fate that Giovanna once dreaded.

The overall effect of "Ennobling Nonna": a dynamic palimpsest of voice, movement, text, image, and sound. Porter's movements ranged from slow, timid tip-toeing to all-out thrashing about with refreshing abandon. She frequently slapped herself on the arms or legs to varying effects; at times, a quick slapping of her toe seemed to signify self-admonition for a casual mistake made in a culture not yet familiar to her. In contrast, a heavy slap on her forearm or chest seemed indicative of Nonna hitting a glass ceiling. Porter even seemed to defy gravity as she knocked on an

imaginary door on the floor while lying face down. Her 360-degree freedom of movement created a chain of breathtaking choreography that were sometimes Giovanna, other times Nick, and sometimes Maria Porter herself. The multi-dimensionality of the storytelling was complemented by video footages, still images, sound montages, and texts projected on to two walls, but the overlapping actions never vied for attention or detracted from one another.

The use of objects — a ball of red yarn, various pumps and high heels without their mates, a chair, a stick, an ethereal silk kimono gown — effectively animated Porter's performance. When her movements alone seemed too abstract for meaning, the objects helped tease out imagery and stories out of the combination of movement and object. Porter explained that the objects she used were chosen under several criteria: 1) they must be found within her house; 2) they must be used at least twice; 3) they must be ubiquitous enough to evoke the spectators' own particular associations; and 4) they must need no explaining that would bind them to a specific context. Thus, as Porter came on stage kicking around a ball of red yarn and muttering, "In the middle of the journey of my life, I came to myself in a dark wood where the straight way was lost..." the yarn symbolized her life-path. Later on, the same yarn came to signify "fate" as Nonna tosses the ball in a haphazard manner, eyes covered, as she decides to immigrate to America. The yarn also came to mean "memory" and "legacy" later on, culminating in an essential symbol of Italian culture — a tomato — in the very last scene. Various shoes came to mean the arrival of guests; her elopement; her travels; and a sequential pairing of mismatching shoes capturing Nonna's identity in transition.

The stage set consisted of a star-shaped carpet made by a flood of light from the ceiling, and a tasteful assemblage of overlapping wooden frames with sheer white paper plastered tautly on one side (akin to a Japanese shoji screen), creating a beautiful screen upon which videos and still images were projected.

The eclectic music selection ranged from Vivaldi to Mogwai, each strangely resonating with the story and movement. For me, the most memorable scene involved Nick's return to his home in New York after staying in Florida to evade the police, only to find his wife, his two children, and all his lovely furniture gone. As Mogwai's "Kids Will Be Skeletons" gradually escalated to its full majesty and remorse, Porter alternately expressed Nick's horror, dismay, disbelief, self-reproach and self-consolation in a series of deeply affecting movements. This was truly Porter's most evocative moment, and, as it turned out, her favorite scene.

"Ennobling Nonna" was a beautiful instance of theater professionals coming together to patiently produce a ripe, juicy show. If anything detracted from its excellence, it was its sheer under-attendance. I would strongly encourage members of the MIT community to benefit from future Slippage productions — they are opportunities to be relished.



DANIEL BERSAK-THE TECH

Maria Porter performs in "Ennobling Nonna," which recounts the story of her immigrant grandmother through dance.

CONCERT REVIEW

Unfrozen Architecture

Young Musicians Delightfully Render Scenes from Native Syria

By Chikako Sassa

STAFF WRITER

Dialogue
Killian Hall
March 1, 8 p.m.

Architecture and music proved synergistic when the Aga Khan Program for Islamic Architecture at MIT sponsored a performance by five budding Syrian artists, to the delight of an enthusiastic crowd.

In an hour-and-a-half performance, the group, known as Dialogue, deftly combined traditional Arabic music with Western classical traditions, delivering textured overlays of musical traditions as diverse as classical, jazz, pop, and Arabic. The program included nine pieces of the musicians’ original compositions, ranging from a solo improvisation on an oud — the traditional Middle Eastern lute — to a jazzy infusion of clarinet, cello, percussion, oud, and soprano. Their young talents increasingly shone through as the performance progressed, culminating in an uplifting contagion of applause, smiles, and contented hearts that filled Killian Hall.

Kinan Azmeh, one of the founding members of the group, believes that any combination of musical instruments can form an ensemble so long as the performers themselves have chemistry. Azmeh’s friendship and musical collaboration with Dima Orsho later caught on to fellow group members Omar Al-Musfi, Essam Rafea, and Kinan Abou-Afach. What began as informal jam sessions with close friends have now developed into a full-fledged ensemble currently on tour in the United States, Germany, and Japan.

The performance opened with “Loquacity” composed by Essam Rafea, a rollicking tune rife with twists, turns, and precipitous peaks of euphoria. The precise execution of cascading notes presented a pleasant introduction to the group’s technical mastery; as the tune ebbed and flowed, at times light as a sun-kissed wind sweeping over a Mediterranean hillside, the musicians’ fingers never faltered.

Throughout the first few compositions, however, the group evinced tentativeness in their musical expression. Perhaps because of their unfamiliarity with the audience and venue, the musicians first exhibited brittle expressions, minimal acknowledgement of applause, and hints of shyness coloring their cheeks. The tentativeness was better masked by the green exuberance of “Loquacity,” where agility and

evanescence added to the music. The second piece, “Evening,” proved not so successful. The clarinet’s slow, repetitive notes that formed the core of the tune fell dangerously close to monotony at times. In alternating sequence, each instrument performed lilting solos that vividly depicted a purple twilight and the growing outlines of dark trees against the glimmer of a star, the shadow of a night hawk. Though the tune conveyed the scene in rich detail, “Evening” remained a depiction of evening only, and seemed to lack human characters and their resultant interactions and emotions.

The oud improvisation that followed felt a bit brittle as well. No doubt, Rafea possesses mastery over his oud in a loving way. He cradled his oud, frozen in intimate companionship with his instrument, and produced vaguely familiar but singularly unique melodies following maqam, the Arabic scale system. The audience was still; anticipation hung in the air; and finally, when the last Arabesque tendrils of Rafea’s notes disappeared into space, the audience expressed their appreciation with a resounding applause.

The second to last piece, “Departure,” marked the pinnacle of the performance with a lively plot, a motley crew of characters, and events along the journey that progressed closer and closer to a better, brighter future. The music moved in stages from the initial sorrow at parting, the solemn beginning of a journey, and finally the arrival of the caravan to a vibrant new town under a blazing desert sun. The musicians seemed positively elated at their success, and the audience responded with a resounding and extended applause.

Perhaps the last piece, “Ritual,” dampened the success of “Departure” somewhat. The song’s solemnity invoked a spiritual rite prescribed within a timeless tradition, reiterated over and over in a profane world of ever-changing virtues and loyalties. The composition soon became populated by the chaos of the profane, and reminded us that no ritual was ever the same. Personal quirks and semi-improvisational dialogues between the musicians — most notably between Azmeh on clarinet and Orsho in voice — proved resplendent. The concert ended in resounding applause, and it was obvious that Dialogue has successfully communicated their musical talent to the delighted audience.

Saeed Arida and Fuad Alkhoury contributed to this article.

DANCE REVIEW

Mark Morris’s Exuberant Pageant Comes to Boston

Morris Evolves from Dancer to Choreographer

By Katherine S. Ryan

Mark Morris Dance Group
Shubert Theater
March 11, 7:30 p.m.; March 12–13, 8 p.m.;
March 14, 3 p.m.

Mark Morris doesn’t mind wearing a skirt one bit. He appears a bit like a bloated kitchen maid in his get-up in “Serenade,” but he pulls it off with complete charm. Morris, the founder and namesake of the dance group, is a true lover of dancing, and though he recognizes that a 47-year-old dancer may lack the flexibility of some of the younger members, he wouldn’t dare give it up. His dance is part physical comedy and part ballet, and he finishes to the hoots of appreciation from a graying audience that would scarcely be anticipated to hoot.

But his true skill lies these days in his choreography. Two pieces for 12 or more dancers were the prizes of the night. The first, titled “All Fours,” is a dance of blunt colors. The backdrop screen begins lit entirely in red. Then it skips to orange. Then black. The dancers, eight wearing black costumes, four in white skivvies — group alternately, pausing in poses where their arms are held to the sky in prayer (or were those pretend guns?). As the music of Béla Bartók evolves from jerky to frantic, the movements change, too. In one movement the women jump around like kangaroos, and, in the next, seven people swing their arms in unison while the eighth is off, but just barely. Now, playing more games with the lighting, changing it yet again, Morris reveals that this outcast’s costume is not so much black, like the others, but brown. As the distinctions in the costumes become apparent, the lighting begins to become less severe, too. No longer is the screen lit in just orange or red, but it is a fusion of both colors. Now all twelve dancers emerge together, in a line

moving toward the audience. The dancers in dark costumes shoot off one-by-one to a new line going the other way across the stage, leaving those in light costumes in the center. One of these women in white stands on her partner’s thighs, as though sailing out away from him, yet is held firmly back at the wrists. All pause; the music stops; the lights crash out.

In the second ensemble piece, color still plays strong, but now there are many colors — ruby, emerald, magenta. The dancers begin dispersed evenly across the stage. This dance is all arms, in one improper rotation after another — hold, turn, reflect, hold, turn, flip. The title of this piece is “Grand Duo,” and once the dancers finally break into step, it involves one unique pairing after another. Some jump. Some scamper. Some stretch their entire sartorius muscles. All point their two first fingers upwards and seem to try to caress the sky, slowly. In the last movement of the piece, the costumes have suddenly become pastel, and Morris has placed everyone in a seated circle where they cannot take a step, but again do not lack movement — fourteen heads twist, shake, or bounce; bodies splayed across the ground twist in uniform like ribbon snakes. This circle reminds me of campfires or 12-step program members in conversation, but mostly I am reminded of Morris’s capacity to bring dance to any position.

This show was an excellent and highly accessible introduction to Morris’s dance group, with a lively program sure to appeal to any overworked MIT student. Unfortunately, this review comes after Mark Morris’s stay in Boston has ended, but the rest of the Wang Center/ FleetBoston Celebrity Series involving other modern dance groups of international renown also promises to be invigorating — Alvin Ailey’s Dance Theater will be here April 13–18, and Paul Taylor’s group appears May 21–23.

Eat your vegetables

SUGAR & SPICE

There’s More to American Pies Than Apples

Create Your Own Version of Chicken Pot Pie

By Marissa Cheng

STAFF WRITER

Pie Day has passed. I hope you made a pie of some sort, or at least ate pie; random “holidays” such as Pie Day are always good for an indulgence or two. On my Pie Day, I had one of my favorite pies — chicken pot pie.

The idea of pie, to encase some sort of filling inside a sealed package of pastry, was invented by the Greeks. The actual word “pie” was first used in 1303. Pie spread to the Roman Empire after its conquest of Greece; the most popular pie of the second century BC was placenta pie, according to Cato the Elder. I kid you not. The Roman Empire extended the reach of pie even further, and it was adapted to numerous cultures. The early Normans and the English favored lamprey pies; in the 15th century, the purpose of pie was more entertainment than sustenance. At that time, it was very fashionable to encase small live animals (rabbits, birds, frogs, turtles, etc) in the pastry, and have the animal jump out when the crust of the pie was cut.

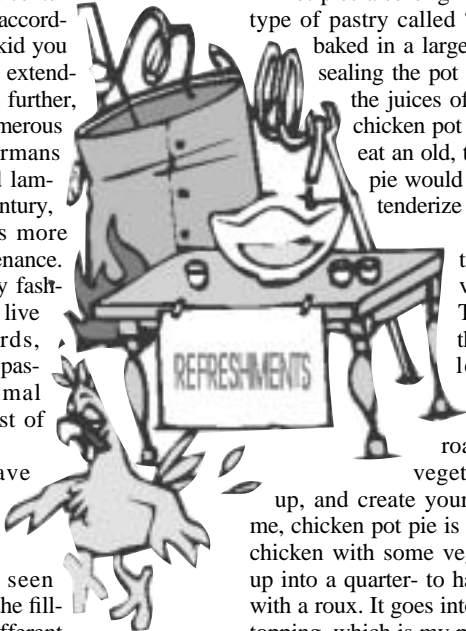
Over time, pies have taken many different forms. In the early days of pie, the crust wasn’t even eaten at all, but seen more as a container for the filling. Pies come in all different sizes — family, individual — and variations like cobblers, crisps, slumps, and grunts are derived from the original idea of pie. Slumps and grunts (don’t confuse the pie grunt with the fish grunt) are basically the same thing: fruit

topped with biscuit dough and baked.

Pie was brought to America by the Pilgrims. Several different kinds of pies are distinctly American: apple pie a la mode, chess pie, key lime pie, pumpkin pie, shoofly pie, and sugar cream pie. Shoofly pie is a Pennsylvania Dutch creation, containing a mixture of molasses, brown sugar, water, and butter. Sugar cream pies are an invention of the Shakers in Indiana, from the 19th century; a sugar cream pie literally consists of a pie shell spread with creamed butter and sugar, filled with vanilla-flavored cream, and baked.

Pot pies also originated from England, as a type of pastry called “coffins.” Coffins were baked in a large iron pot, with the crust sealing the pot in order to seal in all of the juices of the filling. In America, chicken pot pie emerged as a way to eat an old, tough chicken — the pot pie would cook for long enough to tenderize the meat.

Like all old recipes, there are millions of variations of pot pie. Today, you can make them with skinless, boneless chicken breast (poached in chicken stock), or you can roast a chicken and some vegetables, chop everything up, and create your pot pie from that. For me, chicken pot pie is a labor of love; I roast a chicken with some vegetables, cut everything up into a quarter- to half-inch dice, and mix it with a roux. It goes into the oven with a biscuit topping, which is my preferred topping, though at home we always bake it in a double-crust pie shell. My favorite vegetables for pot pie are carrots, peas, onions (nearly caramelized) and potatoes, but you can add and subtract as your preference dictates.



- Chicken Pot Pie**
Biscuit topping of some sort (I’ve — gasp! — used Bisquick in the past, but any old biscuit recipe will do)
1 whole chicken
Dried rosemary
1 can of chicken broth
1/2 Tbsp vegetable oil
2 onions, diced
4 carrots, cut in half (thicker parts halved lengthwise)
8-12 baby red potatoes, cut in half
A couple tablespoons of olive oil
4 Tbsp butter
1/2 cup flour
1 1/2 cups milk
3/4 tsp dried thyme
1 cup green peas

Toss the carrots and potatoes in some olive oil. If you want, you can add dried rosemary to the olive oil. Put a flat rack in a large baking dish (nothing smaller than 9x13). If you don’t have a rack, do what I do: squish up a length of aluminum foil into a “rope” about half an inch thick, and make a coil with it. Rub the chicken with some olive oil, sprinkle some rosemary on it, and place the chicken on the rack/coil.

Surround with carrots and potatoes. Roast the chicken until done (stick a fork in it, and tip it so that the juices run out of the chicken; if they’re red, it’s not done); baste as necessary. If the liquid in the bottom of the pan is drying up, add a little water.

Wait for the chicken to cool enough to handle, then shred the meat into bite-sized pieces. Reserve any chicken juices from the pan, as well as the juices that come from the chicken as it cools. Cut the roasted carrots and potatoes into quarter- to half-inch sized pieces. Combine chicken, carrots, and potatoes in a bowl.

Heat oil in a pan; add the diced onion. Saute until translucent, or until golden brown. Add to the chicken mixture.

Heat the butter in a skillet over medium heat. When the butter stops foaming, add the flour. Cook for about a minute, stirring to prevent lumps from forming. Add the reserved chicken juices, the milk, and the thyme. Simmer until the sauce fully thickens (to the consistency of thick gravy). Pour over chicken, and stir in peas. Add salt and pepper to your preference.

Place the chicken mixture in a 13x9 baking dish. Cover with biscuit topping, and bake for 20-30 minutes at 400°F, until the biscuit is golden and cooked through, and the filling is bubbling. Serves 6-8.

Trio

This comic dedicated to Dr. Godwin Sunday Okorafor

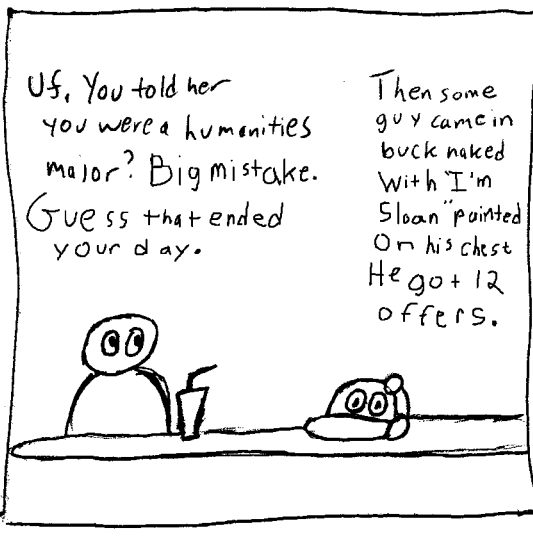
alum.mit.edu/www/emie

by Emezie Okorafor



And fuck u, Course 15

by Brian Loux



PILED HIGHER AND
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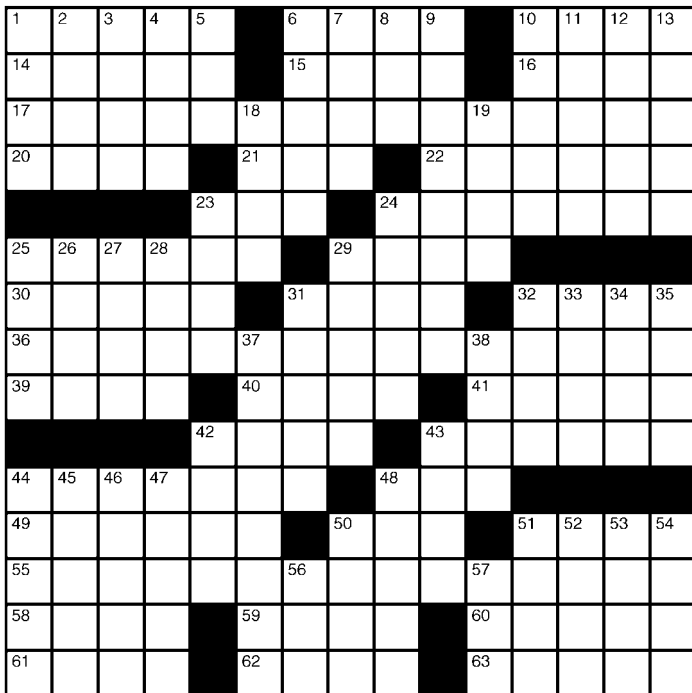


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Crossword Puzzle

Solution, page 15

- ACROSS
- 1 "It Happened One Night" star
- 6 Willowy
- 10 Willie Wonka's creator
- 14 Bay window
- 15 Albacore
- 16 Carpeting measurement
- 17 Feline singer?
- 20 Accomplishes
- 21 Miner's product
- 22 Show clearly
- 23 Witticism
- 24 Animal
- 25 Inn for youth
- 29 Churn up
- 30 Icy abode
- 31 Coors clear-malt beverage
- 32 Bone-dry
- 36 Canine newsman?
- 39 Shapes with an
- axe
- 40 Equestrian sport
- 41 Reef material
- 42 Outdoor gala
- 43 Word of warning
- 44 Courage
- 48 Provincetown catch
- 49 Denver suburb
- 50 Hobo
- 51 50/50 test choice
- 55 Ursine football coach
- 58 Facility
- 59 A smaller amount
- 60 Of the eyes
- 61 Winter ride
- 62 Otherwise
- 63 Pearly whites
- DOWN
- 1 Prod
- 2 Singer Guthrie
- 3 Digestive fluid
- 4 Wine sediment
- 5 Culbertson of bridge
- 6 Get the ball rolling
- 7 Sealant for pipes
- 8 ___ and outs
- 9 Relevant
- 10 Ship's crane
- 11 Looks ___ everything
- 12 From this time
- 13 Modern surgical tool
- 18 Unruffled
- 19 Villainous
- 23 Calico call
- 24 Burger, fries and a drink, e.g.
- 25 "___ Noon"
- 26 Beastly character
- 27 Deli side
- 28 Santa's sackful
- 29 Engage in
- 31 Poland's currency
- 32 Load on board
- 33 Poet Pound
- 34 Admiral type
- 35 Perry's creator
- 37 Surgically correctable
- 38 Chilled
- 42 Dylan Thomas poem, "___ Hill"
- 43 Filmdom flop
- 44 Infants
- 45 Part of RFD
- 46 Got out of bed
- 47 Pledged
- 48 Blaspheme
- 50 Operatic voice
- 51 Classify
- 52 Word after going or flat
- 53 Army group
- 54 Make a meaningful impression?
- 56 Marine shocker
- 57 Decompose





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Construction To Finish in June

Stata, from Page 1

this week, said Nancy Joyce, senior project manager of The Stata Center Project.

The Student Street will provide access to several classrooms, a new childcare center, the renovated athletic facility, and a food service facility, which will be moved from Walker. The childcare center, which will open in June, is the first on-campus childcare facility at MIT, said Joyce.

Not originally in the design, Joyce said that the Student Street will be "a great addition to campus."

Construction to continue

Construction will continue on and around The Stata Center until the end of May or early June, said LeBlanc.

The final touches on the landscape will begin after the construction trailer is moved off the site in mid-April, said Joyce. Landscaping will continue until June.

Exterior construction, such as the installation of pavers, will also continue but may be delayed. "It looks like we're falling behind due to the weather," said construction worker Jay Rivera.

Building 57, which currently houses the alumni pool, will continue to be renovated and will open in June, said Joyce. The completed building will have a new locker room, a renovated lobby area, and an additional fitness and aerobics studio. The new facility will be run by the Department of Athletics, Physical Education, and Recreation.

Joyce said that the athletics facility will be "a whole new asset" for the MIT community "that never existed before" and hopes that it will be an active and vibrant addition to the campus.

Construction crew, faculty excited

After six years of planning and construction, the construction crew and faculty are excited about the move. The Stata Center is "probably

the best building I've worked on," said Ed Dubois, a construction superintendent for Skanska.

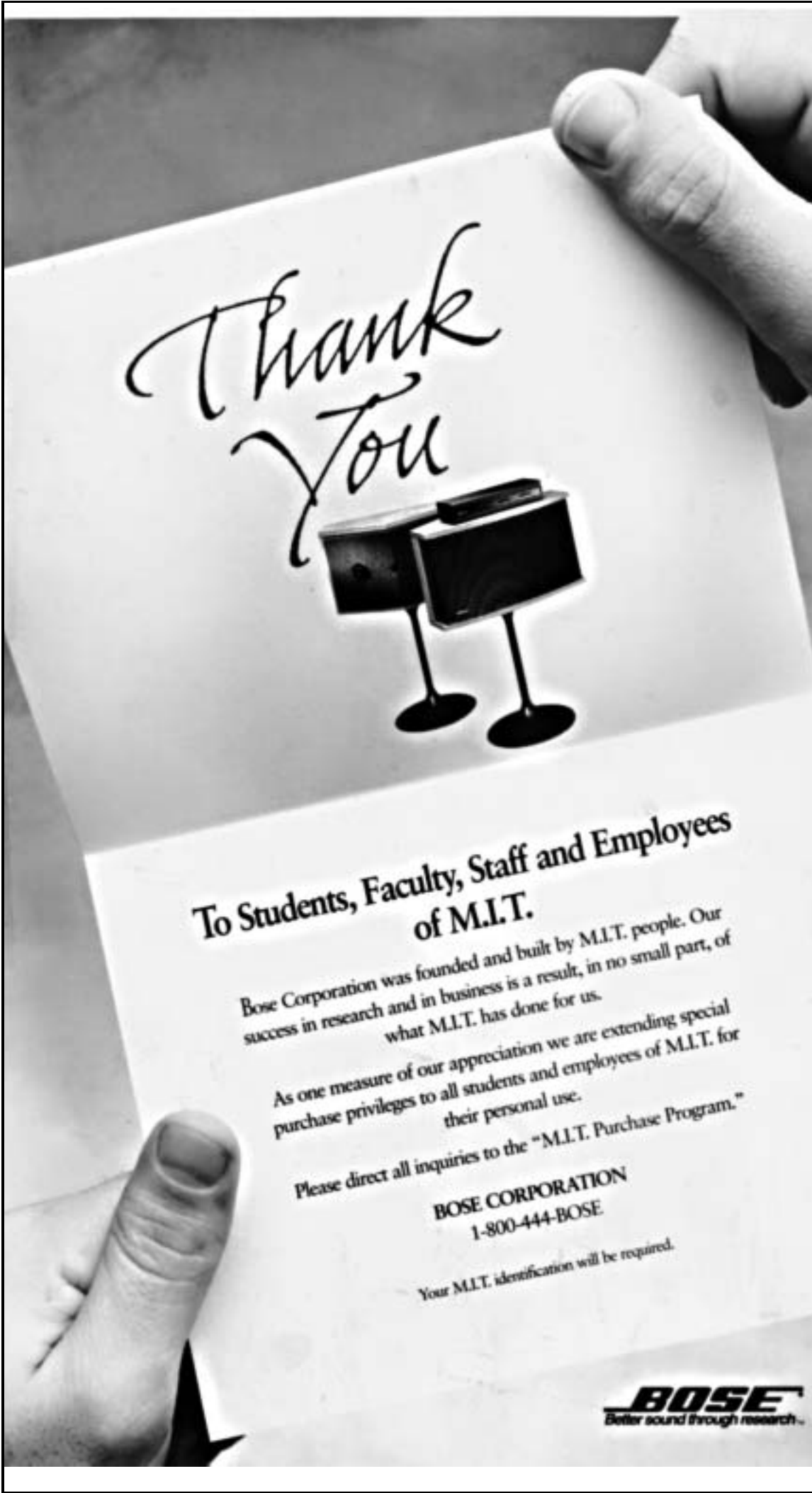
"This is a once in a lifetime project," LeBlanc said, "I've really grown to love this building."

"I'm looking forward to [the move]," said Vincent Chan, director of the Laboratory for Information and Decision Systems (LIDS). "Hopefully we will be closer" to the other labs.

The certificate of occupancy, a permanent certificate which will replace the TCO, is not expected until June.

The Department of Linguistics and Philosophy is scheduled to move into The Stata Center on Thursday while CSAIL, which currently occupies 200 Tech Square (Building NE43), is scheduled to move between March 19 to March 28, said Christopher J. Terman, associate director of CSAIL. LIDS is scheduled to move in over Patriots Day weekend. Most of the LIDS faculty currently occupies Building 35.

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March	Harvard Business School	H
April 10	North Shore RFC	A
April 17	South Shore RFC	A
April 24	Middlesex RFC	H
May 1	Boston Old Boys	A
May 8	Open	
May 15	Old Gold RFC	A
May 23	N.E.Tournament	A

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Call for Nominations! 2004 Student Art Awards

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The Laya and Jerome B. Wiesner Student Art Awards are presented annually to up to three students (undergraduate or graduate), living groups, organizations or activities for outstanding achievement in and contributions to the arts at MIT. Established in 1979, these awards honor President Emeritus Wiesner and Mrs. Wiesner for their commitment to the arts at MIT. An endowment fund provides a \$1,250 honorarium to each recipient.

LOUIS SUDLER
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The Louis Sudler Prize in the Arts is presented annually to a graduating senior who has demonstrated excellence or the highest standards of proficiency in music, theater, painting, sculpture, design, architecture or film. The Prize was established in 1982 by Mr. Sudler, a performer in the arts and an arts patron from Chicago. An endowment fund provides a \$1,250 award to the honoree.

Please send nominating letters by Friday March 19, 2004 to:
Susan Cohen, Director, Council for the Arts at MIT- E15-205
cohen@media.mit.edu

SMA Funding Given By Singapore Gov't

Online Degree, from Page 1

aiming to have 16 students per year in each of five programs.

The cost of the SMA students will be funded by Singapore's government, Patera said. "One of the primary things that SMA-2 is bringing on the academic side is" funding for MEng students, he said.

When the first phase of the alliance began in 1998, Singapore's government invested approximately \$19 million in the first year.

"The same amount of funding will be available for the first year of phase two," said Dean of Engineering Thomas L. Magnanti.

He said that any further expansion of the program into PhD

degrees, for example, is dependent on the success of the current program.

"It is true that Singapore has an interest in going even further," he said.

Currently Norway, Kuwait, Venezuela, Brazil, and the Philippines have similar programs at MIT for MEng students that are government-funded, Patera said.

Distance learning worries students

"There's a feeling that MIT should be about MIT students," said Patera. He said he thought that having the SMA students be full Masters of Engineering candidates would help them better integrate into the culture rather than having a separate program.

"Some people have raised concerns over the dilution of the MIT degree," Patera said. "There is no special SMA admission, so there is no dilution at the level of admissions," he said.

"I feel it's not the same," said Electrical Engineering and Computer Science student Andrew E. Tsai '04. "I feel the online materials should be a resource, but not a primary way of getting a degree," he said.

"These students will honor the MIT residency requirement" of spending one semester on campus, Patera said. "Even if they are at a distance, it's a highly interactive experience."

In addition, many schools have similar but lesser programs, such as Harvard's Extension School that grants a degree of continuing education, he said.

The first phase "was a test of concept," Magnanti said. "Could we provide MIT-class education at a distance? The performance is indistinguishable. In that sense, we've proven the concept of the first class education at a distance," he said.

Singapore funds program

According to the MIT News Office press release, the SMA-2 five-year initiative will be fully funded by Singapore's government, primarily by the Singapore Ministry of Trade and Industry and the Ministry of Education.

"We wouldn't be able to run such a large-scale experiment without funding," Magnanti said.

The five graduate engineering programs in the areas strategically important to both countries are Advanced Materials for Micro- and Nano-Systems, High Performance Computation for Engineering Systems, Innovation in Manufacturing Systems and Technology, Molecular Engineering of Biological and Chemical Systems, and Computer Science.

Classes include live interaction

"SMA revolutionized the concept of distance learning," said Alvin Teng '00, a graduate of the program, in an interview with OpenDOOR, an online magazine published by the MIT Alumni Association.

"Unlike most distance learning," Teng said, "the classroom experience is interactive and students can interrupt the professor to ask questions or exchange ideas with their counterparts at MIT."

According to a faculty newsletter, co-written by Patera and Steven R. Lerman, a professor of Civil and Environmental Engineering, interactive sessions are held in the 7 a.m. to 10 a.m. and 7 p.m. to 10 p.m. time slots.

In a typical day, SMA holds three or four such classes each morning and each evening.

Smile.

Don' Delay --Deadline Friday 3/19

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and guest skaters from Boston

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Johnson Skating Rink

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Some Candidates Appeal Election Comm. Decisions

Elections, from Page 1

sentation of students.”

During the Independent Activities Period, “we built relationships that weren’t there in the first half of the year,” said current UA vice president Jacob W. Faber said, referring to other student governments, and there are “more relationships to build.”

Williams said this was on their agenda, and that they are starting to form “personal contacts with student leaders and the administration,” he said.

Another current priority is “outlining the guidelines about accountability for student representatives, so that when we do take office, it’ll be pretty clear what our roles are and what everyone else’s roles are,” Williams said.

Communication needs to improve

“I feel that this year, the UA has become a lot more goal-oriented and focused on making concrete change in the student body,” said current UA president Pius A. Uzamere II. “I would like to see that trend continue.”

“The goals checklist was one manifestation of that,” Uzamere said. It “needs to be refined, but something along those lines should be continued.”

There needs to be “more student and community feedback on the list,” Faber said. “The whole purpose is to make people in the UA accountable, and I really think that it would be good if people who read the list would say, ‘that’s a project I’d like to see happen and contact that person,’” he said.

Williams and Vasquez said they agree that communication is important. “We really want people to feel comfortable coming to us and talking to us about how they feel about our ideas, and anything they feel we missed,” Williams said.

Two candidates appeal rulings

Two election candidates

“appealed in some form or fashion, and we decided to hear both appeals,” said Johnny T. Yang ’04, chair of the UA Judicial Review Board.

In the first case, Smith and Kanaga appealed the Election Commission’s decision to deny them “an extension in the deadline to submit the documentation necessary to become official candidates,” according to the board’s ruling.

The board overruled the Election Commission’s denial because “after reviewing the Election Code and associated rules document,” they found “no specific clause clearly prohibiting the granting of an extension to Smith and Kanaga,” according to the ruling.

In the second case, the board heard an appeal regarding a ruling that Eston M. Kimani ’05, a candidate for President of the Class of 2005, “gained an unfair advantage” through leaving his campaign posters up in Athena clusters after electronic voting had begun, “by sending a mass mailing via email to virtually all members of the Class of 2005,” both of which they ruled to be violations of rules set in the Campaign Rules Document, according to the board’s ruling.

According to Yang, the board lightened a more severe decision . This was done because the board did “not feel that Kimani blatantly violated the ‘spirit of the campaign,’” they ruled that he should “remain on the ballot as a candidate for Class of 2005 President with the phrase ‘Violated election rules’ next to his name on all ballots,” according to ruling.

Because the decision was made on Thursday, the last day of online voting, it is most likely that only those who voted by paper on Friday were affected by this change to the ballot, Yang said.

Solution to Crossword

from page 10

G	A	B	L	E	S	L	I	M	D	A	H	L		
O	R	I	E	L	T	U	N	A	A	R	E	A		
A	L	L	E	Y	C	A	T	S	T	E	V	E	N	S
D	O	E	S	O	R	E	E	V	I	N	C	E		
			M	O	T		C	R	I	T	T	E	R	
H	O	S	T	E	L	R	O	I	L					
I	G	L	O	O	Z	I	M	A	S	E	R	E		
G	R	A	Y	W	O	L	F	B	L	I	T	Z	E	R
H	E	W	S	P	O	L	O	C	O	R	A	L		
			F	E	T	E	B	E	W	A	R	E		
B	R	A	V	E	R	Y	C	O	D					
A	U	R	O	R	A	B	U	M	T	R	U	E		
B	R	O	W	N	B	E	A	R	B	R	Y	A	N	T
E	A	S	E	L	E	S	S	O	P	T	I	C		
S	L	E	D	E	L	S	E	T	E	E	T	H		

UA Election Vote Counts

UA President / Vice President

David B. Smith

and Noelle J. Kanaga

Harel M. Williams

and Phillip A. Vasquez

Write-ins:

412+36 = 448

961+76 = 1037

69+5 = 74

Each step lists the total of online and paper votes and their total for that candidate in that voting iteration.

Class of 2005 President

Dexter W. Ang:

Rohit Gupta:

Eston M. Kimani:

Write-ins:

122+7 = 129

189+10 = 199

105+5 = 110

33+1 = 34

122+7 = 129

191+10 = 201

107+5 = 112

19+1 = 20

122+7 = 129

192+10 = 202

107+5 = 112

15+1 = 16

123+7 = 130

192+10 = 202

108+5 = 113

11+1 = 12

126+7 = 133

195+11 = 206

110+5 = 115

154+8 = 162

233+11 = 244

Class of 2006 President

Brendan J. Smith:

Write-ins:

225+25 = 250

90+10 = 100

Class of 2007 President

Ovid C. Amadi:

Write-ins:

317+23 = 340

103+8 = 111

SOURCE: UNDERGRADUATE ASSOCIATION

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Coop Student Board Election

The following student Coop members are candidates for election to the Coop Board of Directors for the 2004-05 academic year.

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Jina Kim (Undergraduate)
Mariya Genzel (Graduate)
Bryce Poland (Graduate)

HARVARD UNDERGRADUATE STUDENTS:
Christina Adams
Josh Cable
Aaron Chadbourne
David Eisenberg
Ashley Ma
Jason Park
Evan Vittor


HARVARD GRADUATE STUDENTS:
Bryan Blew KSG
Ty Shultz HBS
Vernando Vigil HBS

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Vote online or pick up a paper ballot at any Coop store. Voting deadline is April 2nd, 2004.

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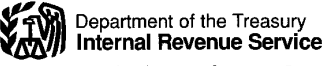
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April 2, 2004

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We STRONGLY RECOMMEND that you set up an appointment

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For more detailed information, read the Grants Guidelines on the web at:
<http://web.mit.edu/arts/grants/grantguide.html>

You may also submit your application from the web, at:
<http://web.mit.edu/arts/grants/grantform.html>

The Council for the Arts at MIT is a volunteer group of alumni and friends established to support the visual, literary, and performing arts at the Massachusetts Institute of Technology. Since its founding in 1972 by MIT President Jerome B. Wiesner, the Council for the Arts has worked "to foster the arts at MIT...[and]...to act as a catalyst for the development of a broadly based, highly participatory program in the arts." Appointed by the President of MIT to three-year terms, Council members serve as advocates and advisors to MIT's Associate Provost for the Arts.

MIT Accepts 16 Percent of Class of '08 Applicants

By Waseem S. Daher
ASSOCIATE NEWS EDITOR

Letters of acceptance and rejection for MIT's Class of 2008 were mailed on Friday, with 16 percent (1,664 out of a total of 10,464) of applicants having cause for celebration.

Of those admitted, 897 are male and 767 are female, or 54 and 46 percent respectively, according to an e-mail written by Edmund Jones, an administrative officer in the Admissions Office.

The 46 percent female number is a decline from the Class of 2007's 49 percent. "It depends on the year," said Marilee Jones, dean of admissions.

The Admissions Office expects a 61 percent yield on admissions offers this year, Jones said, which would lead to a class of roughly 1,016 students.

The predicted yield is an increase from last year's of 58 percent, which ultimately proved lower than the true yield, in part leading to crowding in dormitories this year.

Jones said that these calculations were also made with the intent to admit students from the waiting list as well. "We made a calculated decision that we wanted to go to the waitlist this year," she said.

The list of admitted students will be available for review in 10-100 starting Thursday, March 18, Jones said. An MIT ID is required to view the list.

'08 admits are top of class, diverse

The students admitted for MIT's Class of 2008 are at the top of their respective classes. Forty-two percent of the students admitted are

valedictorians, and 91 percent are ranked in the top 5 percent of their high school classes, according to Jones's e-mail.

The SAT I means for the verbal and math sections were 724 and 759, respectively. Seven percent of accepted students received 1600 on the exam, and 62 percent had at least one 800, according to the Class of 2008 Web site, at <http://web.mit.edu/admissions/inside>.

MIT has also made progress on the front of diversity, with 283 admitted students, or 17 percent, classified as under-represented minorities. "A few years ago, that number had dwindled to 11 percent," Marilee Jones told *The Boston Globe*.

More 'MIT-like' applicants

There was a slight drop in the number of applications this year, compared to the 10,547 applications received last year.

Harvard, Stanford, and Yale all switched to single-choice early action admissions policies earlier this year, and Jones suggested that

this change, as well as economic changes, may have decreased the number of applicants to MIT.

However, the students that did apply to MIT are a very good fit, she said.

"We have more of our kinds of students in the applicant pool this year than we had in a long time," she said, "and we are expecting a higher yield because of that."

In addition, Jones said that the admissions process had been refined over the past few years.

"We've really focused in on the basics, who really makes up the pulse at MIT," she said. One criterion that used to be selected for was national and international recognition. However, upon review, the admissions department decided to focus more on "self-initiative, a certain real self-reliance, willingness to take risks, and emotional flexibility," she said.

The change was made to find students that are "good MIT people and also really highly creative, that might not be recognized because they're not in competitive venues,"

she said.

Perceived low 'quality of life'

On a somewhat different note, Jones said she has noticed a new trend in the Admitted Student Survey data, a survey asking why students chose to come to MIT or to attend another institution.

The response of 'quality of life' as a reason for not attending MIT has increased substantially over the last several years. "The difference between [the data for] 1990 and 2000 is when I first noticed that," Jones said.

"Every year since, it's increased in importance," she said.

Jones said several explanations were possible, the first of which is that over the past few years, MIT has undergone a number of changes: the campus was and is undergoing construction, and students were displeased with the recent decision forbidding freshmen from residing in fraternities, sororities, and independent living groups.

In addition, Jones said that society has changed, as well, and that it's not necessarily an indicator that MIT is doing something wrong.

"The population of students now really are looking for services," she said. "They're looking for high-quality living groups and good food, they're looking for camaraderie with college students, and it's just very different from the way it was ten years ago," she said.

In light of this, Jones said that while the issue is one that does not necessarily deserve to be ignored, MIT should not rush to conform to society's popular image of the perfect campus for everyone.

"MIT is what MIT is. MIT just needs to stay authentic. That's it, and that's who we are," she said.

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Arrow Street Bursts Tea Vendor's Bubble

Bubble Tea, from Page 1

Bubble Tea, because it conflicted with the restaurant's "philosophy for supporting fresh food products," Ancarani said.

However, Arrow Street has not given up on bubble tea. The "demographic makeup" of the MIT student body is suited toward supporting a bubble tea product, he said.

He went on to say that he believes there is and will continue to be a sizable demand for the beverage on campus.

MIT does not intervene in dispute
Richard Berlin III, director of

food and campus dining declined to comment on the dispute between Arrow Street and Q Bubble.

He said that although Campus Dining leases the space to vendors, it is not responsible for dealing with their relationships with their sub-contractors.

"We are not in the business of telling them how to do business," Berlin said, referring to the food vendors.

Berlin confirmed that there are prospective plans to bring another Bubble Tea line to Arrow Street in the near future, noting that his primary concern was getting students a "good bubble tea" product.



DMITRY PORTNYAGIN—THE TECH
Voters present passports to their cast votes in the Russian presidential election, hosted by embassy workers, last Saturday in 5-134.

Deadline Extended

The Eloranta Fellowship deadline has been extended to
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Eloranta Summer Undergraduate Research Fellowships are \$6,000 undergraduate fellowships to support challenging intellectual work in any field: science, engineering, humanities, social science, and the arts.

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For further information please contact:
Dean Andrew Eisenmann, x3-8444, eisen@mit.edu
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"Hidden Under Our Hats" Monument

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Nearly 200,000 brain tumors are diagnosed in the US and Canada annually.*



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* Includes primary and metastatic tumors





Above: Elizabeth C. Lin '06 (left) moves around a Plymouth State defender during the women's lacrosse match Saturday. MIT lost 18-3.

Left: Deanna M. Lentz '06 wins a faceoff against Plymouth State during the women's lacrosse match Saturday.

Photography by Peter R. Russo.

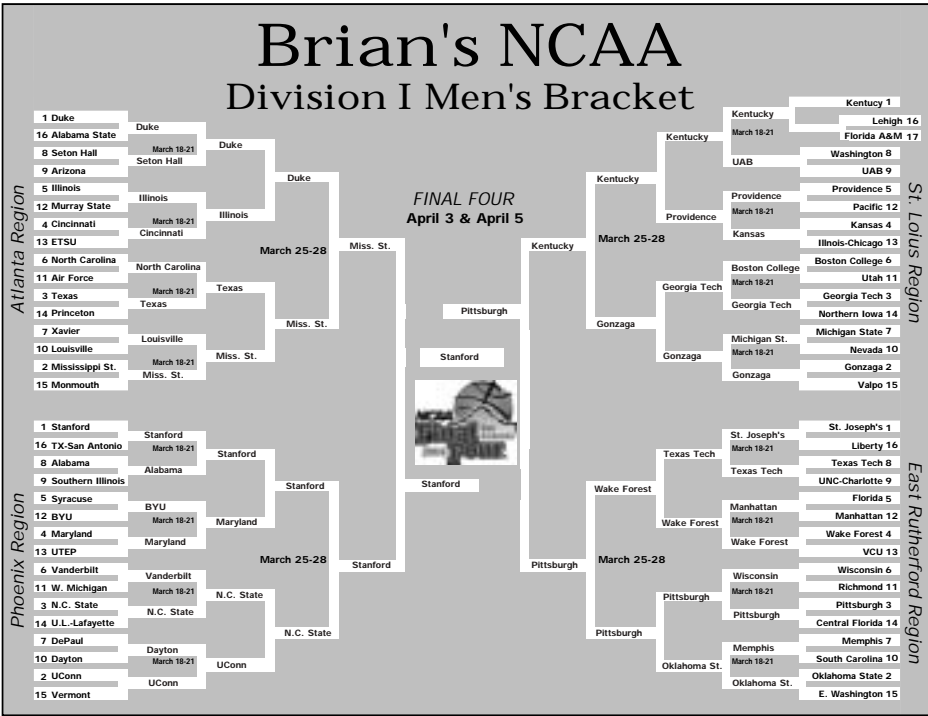
Below: Brendan T. Maddigan '04 chases down the ball after a faceoff during the first men's lacrosse game of the season Saturday afternoon. Tufts beat MIT 16-4.

Right: Thomas V. Hennessey III '05 tries to swing around a Tufts opponent toward the net. Hennessey scored one goal and had an assist in the Engineers' losing effort.

Photography by Peter R. Russo



The Tech's NCAA Brackets



Eastern Mediocrity

By Yong-yi Zhu
COLUMNIST

There are about fifteen more games per team left in the NBA, and it has become evident that while the Western Conference has consistently produced memorable match-ups and competitive divisions, the Eastern Conference has brought about a season of mediocrity.

It's true: the East has become a home for second-class citizens. Name any team from the West that's in contention and most fans will be able to recognize a couple of big time players from that team. The Nuggets have Carmelo Anthony, the Suns have Shawn Marion, the Rockets have that big, tall Asian dude. They are all difference makers on their respective teams. Not only that, but often the supporting cast is recognizable too.

The East, on the other hand, not only lacks star power, but it cannot keep up in terms of bench players. Take the Orlando Magic, for example. Tracy McGrady is able to score 62 points. But what is the rest of the team able to do? Maybe they can score a few points, but can they stop other people from score on them? The Magic averages 95 points a game while their opponents average 101 points per game. I guess the supporting cast isn't really putting enough offense or enough defense to win the games that the Magic needs.

Another main problem of the East teams is a lack of centers and big forwards. The only exception is the only team that has significantly distanced itself from the rest of the pack: Indiana. Jermaine O'Neal is the best big man in the league. His ability to score at will makes him the go-to guy for the Pacers. He doesn't even have to drive to the rim to be effective, because not only is he big (6-11), but he also has superior shooting skills.

The West is filled with big men that can take over a game: Shaq, Duncan, Garnett, Yao, and Brand, for example. These guys are the staple for any team, because a dunk is usually a higher percentage shot than a long-range jumper. When the game is on the line, I'd much rather see my team jam the ball through the hoop than shoot a jumper and pray that it goes through. In addition, when the team gets into trouble, the big men

are usually able to bail out the team by going inside and making some easy baskets, while playing solid defense and rebounding at the other end of the floor.

You can take the basketball game played Friday night at the Fleet Center as an example of both of these problems. I took full advantage of cheap Celtics tickets to go see them for the first time. They were playing against the Pacers, hands down the strongest team in the conference, who have locked up a playoff spot already. What I saw was a perfect example of what I expected from a game from the Eastern Conference. Early on, the game teeter-tottered, as the Celtics came back from several large deficits early on. However, by half time, the Pacers were already ahead by 9 and things seemed bleak. As the third-quarter wore on, the Celtics neither had the drive nor the ability to come back from the deficit and, in all practical sense, were gone by the beginning of the fourth quarter. (That's when I found myself staring at the scores of the other games around the league more than the players on the court.)

How did it happen? Well, the Pacers had everyone contributing to begin with; there were five players in double figures. Jermaine O'Neal did not even have to be the star of the night, and it was okay that he shot only 3-for-11 for 8 points because the supporting cast did their job. The Celtics, on the other hand, did not have an answer when the Pacers went on their runs. Paul Pierce was not that dominant and, more importantly, the rest of the team did not do much to help him out. When things became bleak, the Celtics did not have the man in the middle to bail them out with easy buckets. As a result, the Celtics got their butts whooped.

Perhaps it's time for the Eastern Conference go to out and get some more big men. While the Spurs were busy this past off-season adding Rasho Nesterovic to help Tim Duncan, and the T-Wolves were quick to get Michael Olowokandi to complement Kevin Garnett, the East just sat idly, watching. Perhaps it's time that the Eastern Conference got their priorities straight. After all, to win an NBA championship, you need more than just chutzpah.



ERIC J. CHOLANKERIL—THE TECH
First doubles player Evan W. Tindell '06 returns a serve in Saturday's match against Bowdoin College. MIT lost the match to Bowdoin 5-2.

Team Gets Ready for Championships

Gymnastics, from Page 20

this as a tune-up for national championships. We can still do a little better. Even though we got a record, we had a couple of falls on beam. Also, [we could use] a little more consistency on bar routines," Ovalle said.

The accomplishments of the team should not be underestimated, however, considering how small the team is and how much each competitor is

expected to do. In gymnastics, each event must have a minimum of six competitors, with the top five being scored. With only nine members on the squad, any injuries put the team in a precarious situation. "Chandler [E. Hatton '06] is injured right now, and everyone has little aches and pains. It really affects us since if anyone gets injured we're practically a girl short," Herscovitch said. Ovalle has had a positive outlook concern-

ing this aspect, however, noting that his athletes have truly risen to meet demands. "It's a tribute to them that they can all do every event. Every girl really can do anything," Ovalle said.

Even with this versatility, the Engineers are hoping to have injuries at a minimum after spring break for the NCGA Championships, which MIT will be hosting in the Johnson Athletic Center, April 2-3.



DMITRY PORTNYAGIN—THE TECH
Cindy Chung '04 sits atop her makeshift throne during the team introductions during the gymnastics meet this Saturday. Since this was the last season home meet of the year, the squad carried her out on a throne as a tribute to her four years on the squad.

Christina Park G back kicks through four boards during the Kick-athon, a fundraiser for the Special Olympics hosted by the MIT Sport Taekwondo Club on Sunday.



STEPHANIE LEE—THE TECH

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SPORTS

Gymnastics Defeats Southern
Women Manage to Break Team Beam Record, Win Meet by 0.35

By Alisha Schor
STAFF WRITER

Despite competing with a host of injuries that shrank MIT's already smaller-than-comfortable women's gymnastics squad, the Engineers managed to edge Southern Connecticut State University (SCSU) by 0.35 points, 184.4–184.15, last Saturday in their last regular season meet. "It was our first time ever beating Southern; they're a division two school so it's a big thing," said Head Coach Eduardo Ovalle.

The first rotation of the afternoon had MIT on vault and SCSU on bars. Although the Engineers had some troubles sticking landings in their first event, SCSU appeared to have the same difficulty in the second rotation, when the two teams switched events. At the half, the score was a tight 90.525 to 90.050, with SCSU ahead. Rotations three and four had MIT first on beam and then floor, where they were able execute their routines and come out on top.

The victory was an appropriate farewell as the last home meet for not only MIT's lone senior (and co-captain) Cindy Chung '04, but also for Ovalle. After nine years as head coach, Ovalle will be stepping back to an assistant position. Current assistant Jennifer Miller-McEachern will be next season's head coach.

Complementing the win was a new school team record on the beam. The MIT women totalled 47.35 points, bettering the old record of 45.95. While the record came from strong performances from every competitor, Ovalle noted that the leadership of co-captain Whitney E. Watson '05 helped inspire the team. "Whitney led off beam, even though this was one of her first meets back from an injury. She has had rib troubles all season," Ovalle said. Teammates echoed this sentiment, noting that Watson and Chung have been a huge asset through the season.



DMITRY PORTNYAGIN—THE TECH

Jennifer E. Sauchuk '06 performs a handspring front tuck vault. She received a score of 8.9 for the attempt.

"Cindy is one of the most talented people on the team," said Lara L. Herscovitch '07. "She also makes things for us and is really thoughtful." While defeating SCSU was an accomplishment for the team, they are currently focusing on their two post-season meets: the Eastern College Athletic Conference (ECAC) Championships and the National Collegiate Gymnastics Association (NCGA) Championships. "We used

Gymnastics, Page 19



DMITRY PORTNYAGIN—THE TECH

Cindy Chung '04 performs a gainer pike somersault dismount after completing a balance beam routine that scored her a 9.65, a personal best and a top five Institute record. In a meet where every fraction of a point counted, stellar performances on the beam lifted the MIT team over Southern Connecticut State University for their first victory over the school ever, 184.40 – 184.15.

Orji Wins Shot Put
At NCAA Nationals

By Ben Schmeckpeper
TEAM MEMBER

The MIT Men's Indoor Track and Field team sent two competitors to the NCAA Division III Championships March 12 and 13 at the University of Wisconsin-Whitewater. Uzoma A. Orji '06 and Brian C. Anderson '04 qualified in two events each and were expected to place high in both. MIT had two other athletes, Nate B. Ball '05 and Ben A. Schmeckpeper '05, just barely miss qualifying in the pole vault and 5000, respectively.

Orji started the competition with the weight throw on Friday, an event he began just a year ago. Orji's considerable talent shone through as he launched a personal best throw of 60 feet 3-3/4 inches, a little more than a foot behind the varsity record. That throw placed him fifth out of the twelve competitors and bodes well for his success the next two years.

Also on Friday, Anderson had qualifying heats in the 1500 and 800. Dominant all year, Anderson has spent the past three weeks dealing with a lingering hamstring problem. In an uncharacteristic performance, Anderson faded over the last laps of both races and failed to qualify for finals in either event, running 3:59.48 and 1:56.78 for the

1500 and 800, respectively. Going into the second day, Orji prepared for his best event, the shot put. Orji had been untouchable all season in that event, and looked to extend his unbeaten streak. At the end of his first three qualifying throws, Orji had launched his shot over 58 feet, a mark good enough to win by nearly two feet. That throw was both the season's best for Division III and broke the Kachel Fieldhouse record by over two feet.

Orji's day was not done, however, as he used his three throws in finals to improve his mark to 59 feet 6-1/4 inches, breaking the Fieldhouse record he had set earlier, and winning the event by 3 feet 1 inch. During those final throws, the entire crowd supported Orji each time he stepped into the circle, as they wanted to see him break the national record, which he came within three inches of doing. His winning throw did break the MIT Varsity record, which Orji set his freshman year and repeatedly broke throughout this season.

Orji's shot put victory and fifth place finish in the weight throw garnered him two All-America honors and gave MIT 14 points, enough to finish in eleventh place. The most consistent performer all season for the Engineers was Orji, and he ended his remarkable season with a spectacular performance on the national level.

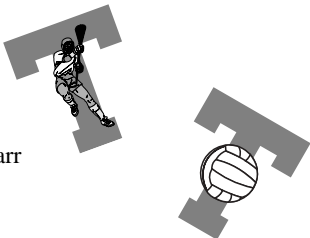
UPCOMING HOME EVENTS

Tuesday, Mar. 16

5 p.m., Varsity Women's Lacrosse v. Gordon College, Jack Barry Field
7 p.m., Varsity Men's Volleyball vs. Harvard University, du Pont Gymnasium

Wednesday, Mar. 17

3 p.m., Varsity Men's Tennis vs. Bates College, du Pont Tennis Courts/JB Carr Tennis Bubble
3 p.m., Varsity Men's Lacrosse vs. Endicott College, Jack Barry Field



Skaters Score High at Home Contest

By Diana S. Cheng
TEAM MEMBER

MIT hosted a United States Figure Skating intercollegiate figure skating competition March 13 in Johnson Rink. MIT's team scored more total points at its home rink than at the other two intercollegiate competitions at Princeton and Boston University combined.

The figure skating team entered three individual events and one team maneuver event with a total of five strong skaters, all of whom contributed points to the team.

The high maneuvers team earned a bronze medal out of eight teams. Devon L. Manz G, a former ice dance competitor in Canada now studying mechanical engineering at MIT, performed two jumps: a double Axel, and a double flip. Adriana Tajonar '06 did a flying camel spin and a camel-sit-change-sit spin. Phil A. Lichtor '06, a national competitor at the junior level in ice dance, contributed a serpentine footwork sequence that he made up on the spot, and a double / double jump combination. Lichtor used his ice dance skates to complete the freestyle jumps, a very unconventional decision that worked well because of his interdisciplinary abilities.

In the Pre-Intermediate B free skate event, Diana S. Cheng '04 skated her "Les Misérables" program and earned a bronze medal out of eleven skaters. It was her first medal for free skate in the seven intercollegiate competitions in which she has skated since 2002.

In the Pre-Intermediate A solo

dance event, Cheng placed third out of nine skaters in Group 1. Delphine M.D. Dean G placed fifth out of eight skaters in Group 2. The dance both used was the "Rhythm Blues," a Preliminary level ice dance. Though both Dean and Cheng have been competing the "Rhythm Blues" for the past three seasons, neither has passed the dance test, a solo performance in front of U.S. Figure Skating judges meant to gauge the progress and skill of the skater.

In the Pre-Intermediate C free skate event, Tajonar debuted her program to "Forever Tango," placing

eighth out of 12 skaters. Margaret H. Cho '04 choreographed the program for Tajonar.

This competition is the ninth annual competition that MIT has hosted. Bonny S. Kellermann '72 started the intercollegiate competition series by hosting the first U.S. Figure Skating competition at MIT nine years ago.

Next Saturday, March 20, the figure skating club will host its annual exhibition at Johnson Rink at 7 p.m. Several national competitors, along with MIT skaters, will perform their programs. Admission is free.



WENDY GU—THE TECH

Delphine M.D. Dean G skates in the Pre-Intermediate A Dance Group 2 portion of the 2004 MIT Intercollegiate Competition held at Johnson ice rink on Saturday. Dean placed fifth in that category.